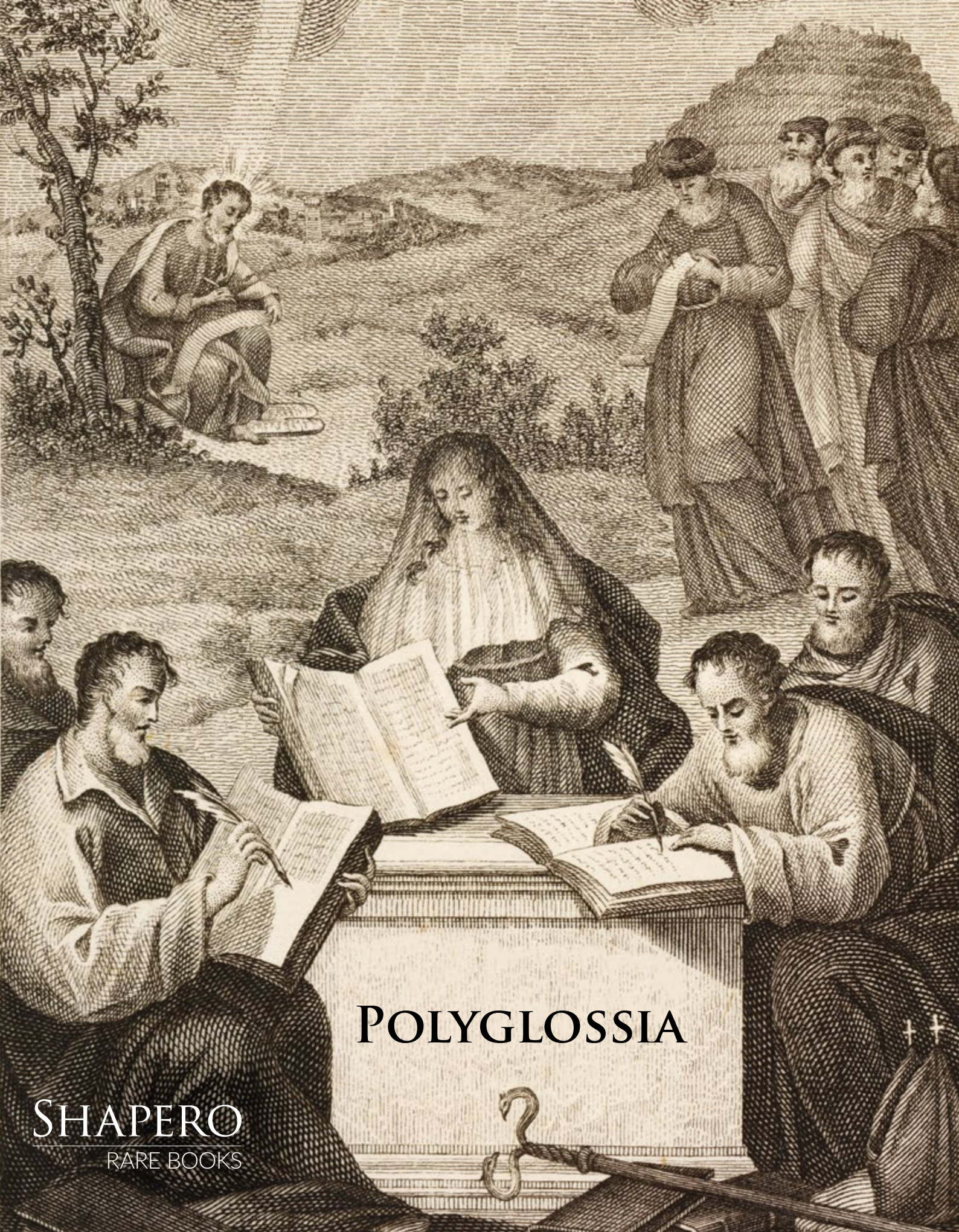

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Printing and the meeting of minds

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Coptic

1. **[COPTIC TEXTILE. A piece of Coptic embroidery displaying two fields of design].**
   Egypt, 5th century A.D.

32 x 27 cm; gold-coloured cloth with highly decorative pattern in rich brown and green, featuring repeated lion motif and central medallions, each differing in design. In good condition despite a few worn spots and two small pieces torn out of lateral margins.

£5,000 [ref: 74757]

Latin and Greek printing

PUBLISHED IN **1459,** THE FOURTH BOOK PRINTED

2. **DURANDUS, Guillelmus. *Rationale divinorum officiorum.***
   Johann Fust and Peter Schoeffer, Mainz, 6 October 1459.

First published writing by a known and named author; the fourth printed book of significance, the third with a full date. **One of only three** known copies in private hands, one of only ten illuminated by Fust. Printed on vellum.

Printed by Peter Schoeffer (ca. 1425 – 1503), Gutenberg's most talented collaborator. 'Johannes Fust was the financial backer of Johannes Gutenberg, the inventor of printing. He gained possession of the printing equipment in a lawsuit [...] in which Schoeffer is named as a witness on Fust's side. While there is no book known naming Gutenberg before or after the break, Fust and Schoeffer continued in partnership until Fust's death in 1466 when Schoeffer, having married Fust's daughter, took over the printing shop alone.' (M. Ford, *BPH catalogue*)

Only two other precisely dated books, containing Psalters and also published by Fust and Schoeffer, precede Durandus' work, which is the first substantial writing by a known and named author to be published. However, its production was started before the press finished their Bursfeld Psalter of 29 August 1459. Together with the Liturgical Psalter of 14 August 1457 they are the only signed and dated editions in the first decade of printing. The small text type in *Rationale* represents the first use of this fount, which later reoccurs in various states (and leaded in the 1465-66 Mainz Ciceros); the colophon type is the first manifestation of the so-called 1462 Bible fount.

The *Rationale* was printed almost exclusively on vellum (only one paper copy appears to exist at Munich) and copies were sold in two distinct forms: some with printed initials in red or blue, belonging to the stock of the Psalters; or, as in this copy, with blank spaces for illuminated initials. At four of these places (including the preserved 140r and 154v of this copy), lines of type were reset to create a larger initial-space. No two copies are therefore alike depending on the presence or absence of printed chapter initials, paragraph marks and rubricated elements. Most surviving copies intended for illumination are by the Fust Master, who probably worked at the Fust and Schoeffer printing shop. He was also responsible for illuminating some of the late copies of the 42-line Gutenberg Bible, as well as other works such as Pope Boniface's 1465 *Liber sextus*.

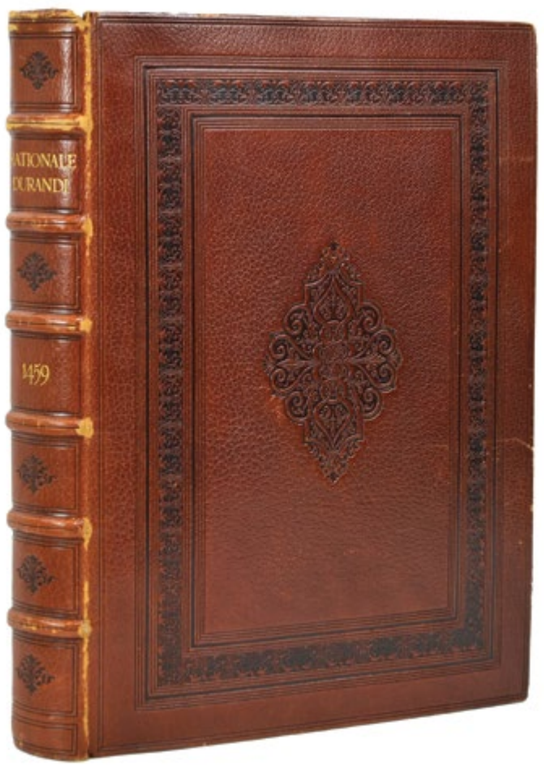
Guillaume Durand was one of the most important medieval liturgical writers and one of the principal canonists of his day. Born about 1237, in the Diocese of Béziers, Provence; he died at Rome in 1296. This compendium on the mystical origins and meaning of the liturgies is his most influential work. Written in 1286 its eight books contain a detailed account of the laws ceremonies, customs, and mystical interpretation of the Roman Rite.

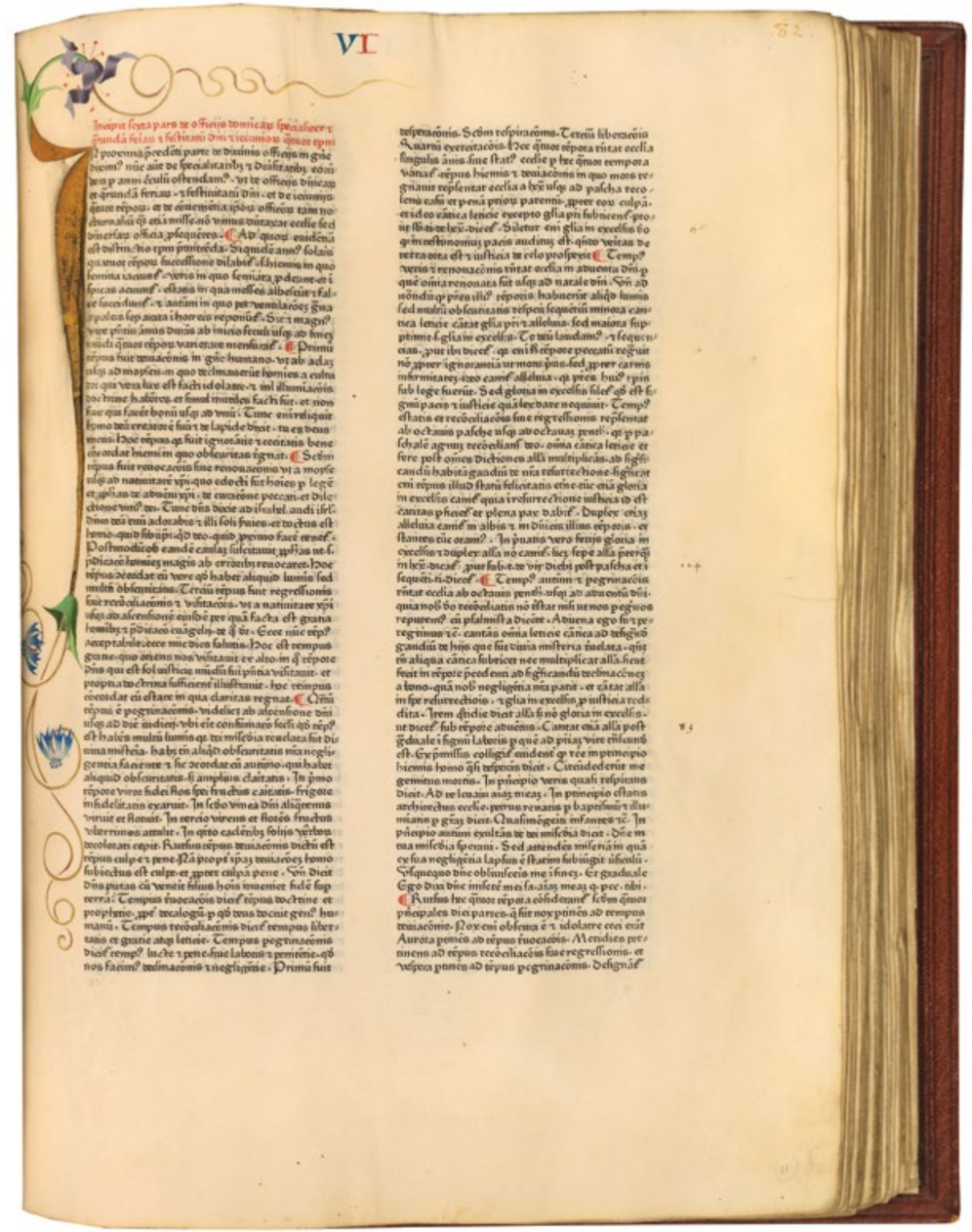
Of great rarity: only two other copies in private hands are known, one of which is not illuminated. Not in H.P.Kraus' catalogue *The Cradle of Printing* part I and II.

Provenance: Parmentier Collection; Estelle Doheny (gilt red morocco label, purchased from Rosenbach in 1946; sale, Christie's NY, 22 Oct. 1987, lot 3); J.R. Ritman (BPH bookplate, #78, acquired from Tenschert, 1989).

First edition, folio (41 x 29.6 cm), printed on vellum, 156 leaves (of 160, without 1, 14 (2/4), 20 (2/10), 27 (3/7)), 63 lines, double column, gothic type, 3-line Lombard chapter initials printed in red, rubric headings and occasional paragraph-marks printed in red, rubricated and illuminated; four 8-line initials (68r, 82r, 140r, 154v) illuminated in colours and liquid gold with elaborate floral and vegetal borders by the "Fust Master" of Mainz, chapter initials heightened with purple penwork, unprinted chapter initials supplied by the rubricator mostly in blue, paragraph-marks (when not printed) are rubricated in alternating red and blue; lacking leaves all supplied in facsimile on vellum with appropriate illumination which is flaking on leaf 1, the colophon on leaf 160 heavily deleted with photofacsimile mounted below, first illuminated initial with some flaking, border of initial on leaf 154v partially smudged with brown ink, marginal stains on leaf 2, top edge a bit short just shaving the tops of the illuminated initials, twentieth-century russet crushed morocco, blind-stamped in antique style by Riviere & Son, lightly rubbed. HR 6471; GW 9101; BMC I, 20; Goff D-403; ISTC id00403000; on the illuminator see E. König, "Für Johannes Fust," Festgabe Corsten, pp. 285-313.

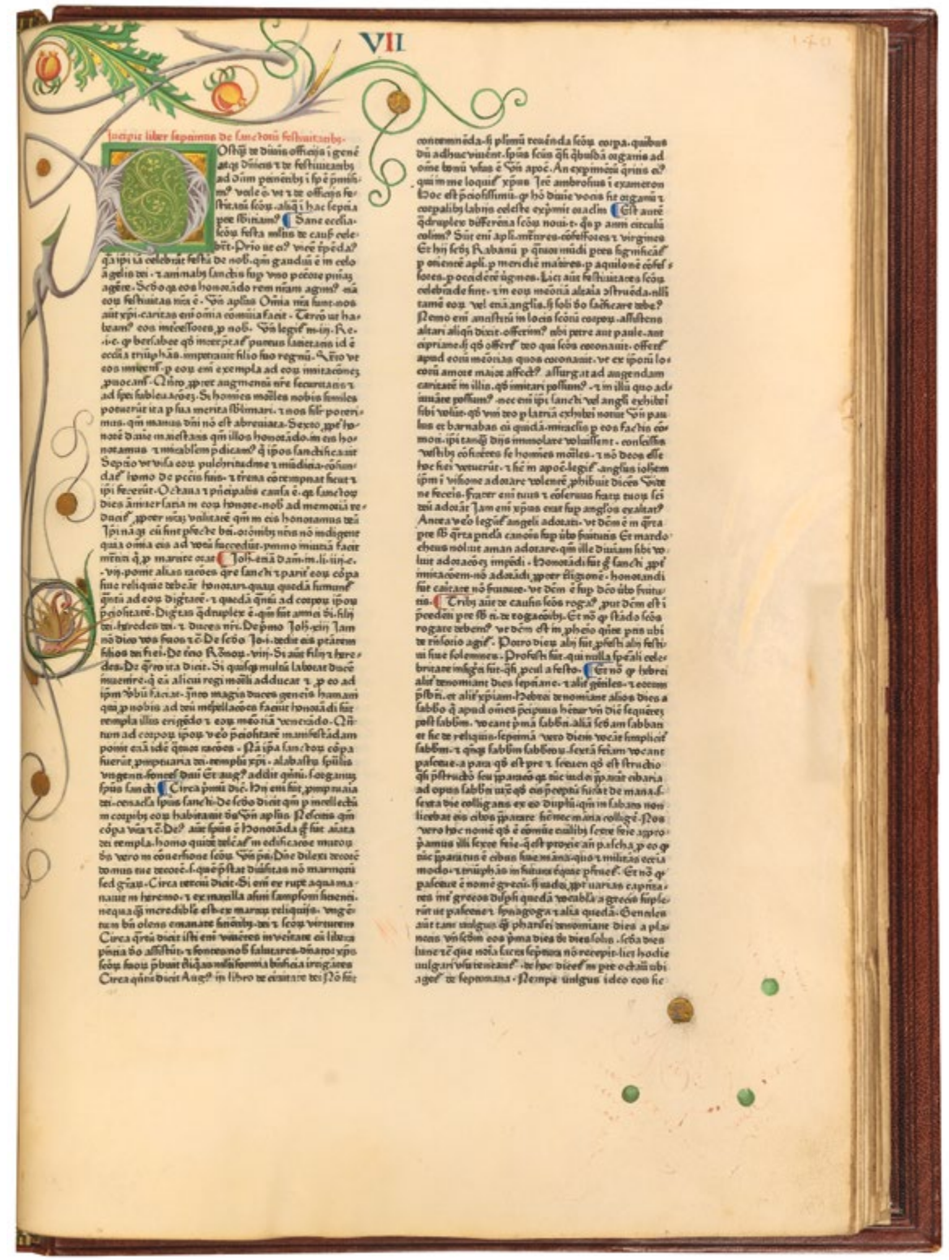
£450,000 [ref: 84954]





Further illustrations overleaf.

item 2 - DURANDUS, Guillelmus. *Rationale divinorum officiorum.*



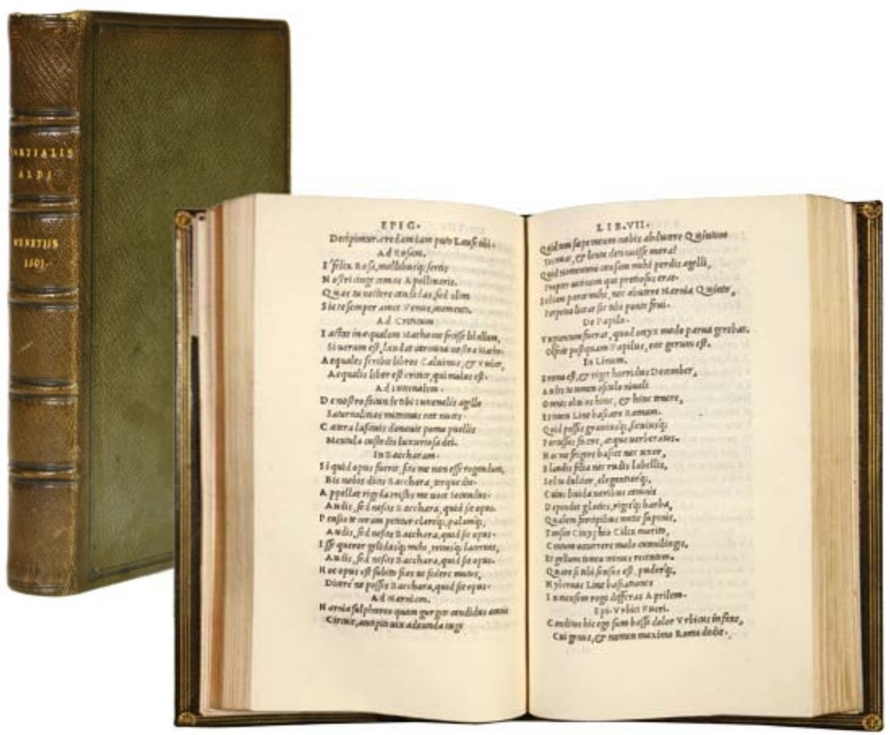
3. **MARTIALIS, Marcus Valerius.** ***Epigrammata.***
Aldus, Venice: December 1501.

A genuine copy of the first of the Aldine editions of Martial, which soon attracted counterfeiters. These witty epigrams offer some of the most honest insights into I century Roman society, as set out by Martial (c. 40-102 AD), with references to recent figures such as Cicero and Cæsar and sharp criticism of the satirical poet's contemporaries.

Provenance: For the use of Brother Gregorius --, order of friars minor, washed inscription at foot of title-page; Sir Edward Sullivan, bookplate, sale, Sotheby's, 19 May 1890, lot 195, to Ridler; William O'Brien, bequest booklabel dated 1899.

First Aldine edition. 8vo (15.9 x 9.4 cm). A-Z^{8}, &^{7}, ff. [191], 30, text in italics; lacks final blank, occasional soiling, small tear to A^{7}. 19th-century olive morocco by C.J. Aitken, blind ruled, titled in gold, dentelles and board-edges gilt ruled, edges gilt, non-pareil endpapers with two additional flyleaves at each end; binding lightly rubbed in places, spine a little sunned.
Aldo Manuzio tipografo 49; Censimento 16 CNCE 36108; Renouard 30/7; Texas 41; UCLA 47.

£4,500 [ref: 95867]



4. **STATIUS, Publius Papinius.** ***Sylvarum libri quinque, Thebaidos libri duodecim, Achilleidos duo.***
Aldus, Venice, August & November 1502.

First Aldine edition. The first colophon, at the end of the *Thebaid,* is dated November, and the second is dated August.

The collected works of the popular Roman poet Statius (45-96 AD), with a Latin-Greek orthography and two prefaces by Aldus addressed to Marcus Musurus and Joannes Pontanus. The text includes the epic *Thebaid*, based on Æschylus' Theban trilogy, and the unfinished *Achilleid*, an epic account of Achilles' life, as well as various poems of the *Silvæ*.

The only copy catalogued by Renouard lacks the *Orthographia* that is present here.

Provenance: Sir Edward Sullivan, bookplate, sale, 19 May 1890, lot 252, 16s., to Ridler; William O'Brien, bequest booklabel dated 1899.

First Aldine edition. 8vo (15.9 x 9.3 cm). a-z^{8}, A-F^{8}, G^{4}, A-B^{8}, C^{4}, a-e^{8}, ff. [296], Orthographia bound at end, text in Latin and Greek, italics, 30 lines, spaces left for initials throughout, woodcut Aldine device at end; with blank leaf i^{8}. 19th-century crushed red morocco by Hardy, spine gilt titled, caps and edges gilt ruled, dentelles gilt, gilt and marbled edges, marbled endpapers (with two additional flyleaves at each end), french end-bands, coloured ribbon bookmark; slight foxing, a^{1} lightly soiled with lower corner lost, some early annotations (some washed, some trimmed), binding lightly rubbed and soiled in places, top-edge dust-stained.
Aldo Manuzio tipografo 69; Censimento 16 CNCE 36141; Renouard 35/7; Texas 54; UCLA 61.

£2,500 [ref: 95871]

5. ERASMUS, Desiderius. *Veterum maxime insignium Paroemiarum. i. adagioru[m] collectanea Rursus ab eode[m] recognita ato aucta: Et ab Ascensio eorundem indicio ac repertorio ad finem ponendo inuentu õ facillima reddita: &c diligentissime impressa… [with] Varia epigramata.*
J. Barbier, Denis Roce, Paris, 1506.

Excellent collector's copy of the fourth edition of Erasmus' renowned collection of proverbs, bound here with the first edition of his epigrams.

This work was first published in 1500 as *Adagiorum collectanea*, a slim anthology of 818 proverbs and sayings derived from classical sources, but by the time of this the fourth edition the volume comprised 838 proverbs. These collections became extremely popular, particularly with aspiring humanists, who wanted to flesh out their own writings with passages taken from the ancients and thus appear more learned than they really were. The anthology was eventually expanded to over 3000 proverbs. It typifies the humanist attitude to the classical text 'as expressions of a timeless wisdom first uncovered by the classical authors.'

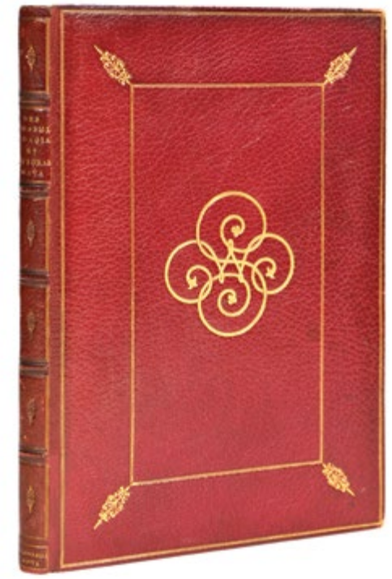
All early editions are scarce. WorldCat locates only five copies of this edition in public libraries.

Sir William Stirling Maxwell (1818-78) was a historian and book collector whose extensive collection of emblemata now resides in Glasgow University Library: 'Stirling succeeded to his father's estates of Keir and Cawder in 1847... Between 1849 and 1852 he commissioned a young London architect, Alfred Jenoure, to carry out alterations to Keir House. The ambitious scheme transformed the neo-classical pile into an idiosyncratic expression of Stirling's tastes and interests. At the centre was his magnificent two-storey library, lined in cedar, with specially designed furniture and fittings. Dr Waagen found it "too remarkable a room not to be mentioned" and noted that every surface was carved with mottoes, "the study of which would occupy an ordinary length of life very profitably" (Waagen, 453). The books were beautifully bound and embossed with Stirling's armorial devices, and he himself designed the ex libris slips...' (ODNB)

Provenance: XIX century MS notes to front blank in the hand of William Stirling-Maxwell, bookplates of William Stirling-Maxwell and Victor De Guinzbourg to front endpapers, engraved bookplate of Keir House to rear pastedown, from the collection of Robert Easton.

4to (20 x 14 cm). A4, a-i8; A8, B6 (complete), woodcut device on title-page, woodcut initials throughout; a few early leaves with ink underlining. 19th-century full crimson morocco with covers ruled in gilt and with central gilt monogram of William Stirling[-Maxwell], marbled endpapers; spine slightly darkened, rubbing to joints and extremities. Erasmus online; Renouard, P. XVIe s., II, 108. Phillips, Margaret Mann. The Adages of Erasmus. Cambridge: Cambridge University Press, 1964.

£12,500 [ref: 93127]



D. Erasmi Roterodami Veterum maxime insignium Paroemiarum. i. adagiorũ collectanea Rursus ab eodẽ recognita atq; aucta: Et ab Ascensio eorundem indicio ac repertorio ad finem ponendo inuentu õ facillima reddita: & diligentissime impressa:

Venundantur Parisiis in vico Sancti iacobi sub Signo Diui Martini.

6. ADELPHUS, Mülich Johann. *Margarita Facetiarum. Alfonsi Aragonum Regis Vafredicta Proverbia Sigismundi & Friderici tertii Ro[manorum]. Imp[er]ator[is]...*
Johann Grüninger, [Straßburg] [1509].

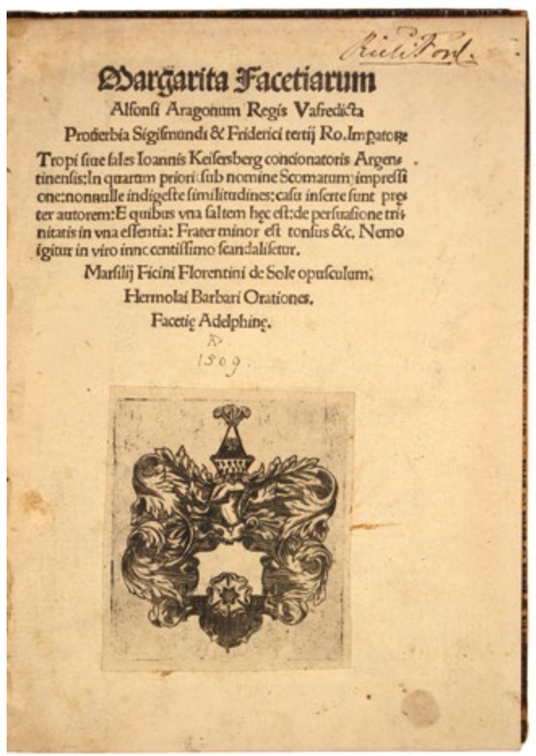
A collection of anecdotes, witticisms and facetiae of famous men, first published just a year before. It contains sayings, some serious and others amusing, attributed to respected recent figures, including Frederick III, Holy Roman Emperor (r.1452-93), the popular preacher Johann Geiler von Kaisersberg (1445 – 1510), and the renaissance patron Alfonso, King of Naples (r. 1494-5).

This collection, gathered and introduced by the early XVI century doctor, translator, and chronicler Johannes Adelphus, is rare on the market: we could trace only two copies of this edition at auction in the last 35 years.

Provenance: Bookplates of William Stirling-Maxwell, Victor De Guinzbourg, and Keir House to pastedowns and front endpaper. Engraved armorial bookplate of Sir Richard Ford to rear pastedown and his signature to title. From the collection of Robert Easton.

18 x 13 cm. 100 leaves, slight soiling to title, a few instances of period ink in margins, upper margin tight and in some cases shaved into headlines. Full 19th-century calf with spine lettered in gilt, Stirling-Maxwell copy with his devices to boards in blind; small scuffs to spine, edges rubbed, title laid down and with period ink and engraved bookplate laid on.

£1,500 [ref: 93120]


Margarita Facetiarum
Alfonsi Aragonum Regis Vafredicta
Proverbia Sigismundi & Friderici tertij Ro. Imperatoris
Tropi sine fales Ioannis Keisersberg concionatoris Argentinensis: In quarum priori sub nomine Scomatum impressione: nonnulle indigeste similitudines: casu inserte sunt preter autorem: E quibus vna saltem hec est: de persuasione trinitatis in vna essentia: Frater minor est tonsus &c. Nemo igitur in viro innocentissimo scandalisetur.
Marsilij Ficini Florentini de: Sole opusculum.
Hermolai Barbari Orationes.
Facetie Adelphine.
1509.

The first dated and earliest procurable edition of the Praise of Folly, Erasmus' most enduring work

7. ERASMUS, Desiderius. *Moriae Encomium.*
Matthias Schurer, Strassburg, August 1511.

Scarce. First dated edition, following the undated Paris printing by Gilles de Gourmont only two months earlier, of which only a handful of copies now survive, all of them in institutional libraries. The present edition, almost as rare, is not merely a reprint of the Paris edition, but contains additional material including an address and laudatory letter to Erasmus by his fellow humanist Jakob Wimpfeling. All early editions are exceedingly scarce, with only three appearing at auction in the last 100 years that we could trace. The first English translation was not published until 1549, although there had been Czech, French and German editions prior to this.

An excellent example of a classic work of paradoxical satire, in which folly is personified and holds up a mirror to mankind. An extremely significant work both in its own right and for its influence on the Protestant Reformation in general. Sir Thomas More's own magnum opus *Utopia* was at least in part written as a response to *Moriae Encomium*:

'*The Praise of Folly* was written when Erasmus was staying in the house of Thomas More in the winter of 1509–10. Its title is a delicate and complimentary play on the name of his host: its subject matter is a brilliant, biting satire on the folly to be found in all walks of life. The book stemmed from the decision which Erasmus had taken when he left Rome to come to England, that no form of preferment could be obtained at the sacrifice of his freedom to read, think and write what he liked The work was first secretly printed in Paris, and, as in other cases, its immediate success safeguarded him from the consequences of his audacity Whenever tyranny or absolute power threatened, The Praise of Folly was re-read and reprinted. It is a sign of what was in the air that Milton found it in every hand at Cambridge in 1628. His inherent scepticism has led people to call Erasmus the father of 18th century rationalism, but his rationalist attitude is that of perfect common sense, to which tyranny and fanaticism were alike abhorrent.' (PMM 43)

Despite the risky nature of the work and its explicit & implicit attacks on established religion and authority figures of the time, its rapid popularity ensured that the author and the work were left unmolested by church and state, at least until Erasmus' death in 1536, after which his previously untainted reputation was diminished. By 1559, all of his works had been proscribed under the insidious *Index Auctorum et Librorum Prohibitorum*.

Leaves measuring 19.4 cm x 13.8 cm. pp. [96], or, A8, B4, C8, D4, E8, F4, G-H6, with the final blank leaf (H6) present; occasional minor coeval underlining and marginalia to earlier part of text, very light faded stain to lower margin at gutter throughout (not affecting text), bibliographical clippings tipped onto front endpapers. Bound in antique-style calf.
Bezzel 1298; cf. PMM 43; Vander Haeghen 122

£85,000 [ref: 93719]

Illustrations overleaf.

item 7 - ERASMUS, Desiderius. *Moriae Encomium.*

Ia. Vuymphelingius Vniuersis poetis & poeticę cultoribus Salutem.

Ex mea defensione Theologiæ scholasticæ, ab inepto poeta (q theologos auariciæ & inuidiæ falso accusauit) fecibus asininis compate, nõ suspicemini (p̃cor) me omnes poetas oiaq; poemata floccipendere, ut ỷ sificator ille sacras q̃stiones flocci fœcit. qppe qui nõnunq; leuandi tedij, somniq; pellendi gratia, quantũuis senex in Prudentio ac Baptista Mantuano solitus sum me oblectare. Atq; vt plane cognoscatis me non esse poetarũ hostẽ aut osorem, inde sumite liqdũ argumentũ, qd vehemẽter stomachũ meũ pridẽ mouit, & hodie succenseo, malecq; me habebit quoad vixero, quod in quadã impssione decreti, nomẽ cuiusdã eximij poetæ, explosum ac eradicatum est. in eius locum alterius cuiusdã noie subrogato & inserto. Legitote distinctõis decimę qntæ caput Sancta Romana ecclesia in quo scriptores, pbati seriatim dinumerant, vbi post Seduli um mox Iuuẽcus a diuo Hieronymo magnope laudatus, in antiqoribus libris inscriptus est. Illic ỷo nũc nõnulli (qbus deus ignoscat) excluso vetustissimo Iuuẽco, Vincenciũ decreto ipo longe posteriorẽ, ut fures, ut sacrilegi, ut falsarij, ut seducto res, vt corruptores, ut deprauatores, quasi p fundã iniecerũt. Poetas odio si psequerer, hec me plagiariorũ iniqtas nõ adeo cõmoueret. Bñ valete, & studia vestra, nõ ad assentãdũ, nõ ad libidinẽ, nõ ad vanitatẽ, sed ad altiores literas intelligendas ad dei laudẽ, ad reipublicæ salutẽ trãsferte, sciẽtes alia studia adolescẽtes, alia viros, alia senes decere. Ex Argentoraco Idi. Augusti Anno nostræ redemptõis. M.D.XI.

Marcialis.

Semper pauper eris, si pauper es Emiliane
Nullis dantur opes nunc, nisi diuitibus.

Alludit antiquum Dicterium.

Mos est prælatis præbendas non dare gratis
Ast bene nummatis, vel eorũ sanguine natis.

MORIAE ENCOMIVM ERASMI ROTERODAMI DECLAMATIO.

Ad Lectorem.

Habes hic Lector ἐγκώμιον τῆς μωρίας, hoc est laudem stulticiæ, libellũ oppido q̃ facetissimũ, ab Erasmo Roterodamo Germanorũ decore concinnatũ, in quo varij hominũ status mire taxant. Hunc tu si emeris, & legeris, dispereã si nõ impẽdio gaudebis. Vale.

8. ALANUS ab Insulis [Alain de Lille]. ***Proverbia cum exponibilib[us] sententijs dilige[n]ter correcta.***
Melchiar [sic] Lotter, Liptzk [Leipzig], 1514.

Rare edition of these popular proverbial sayings, also known as *Parabolae*, and first published in the mid 1480s under the title *Doctrinale altum seu liber parabolarum* (still used by Lotter as page head).

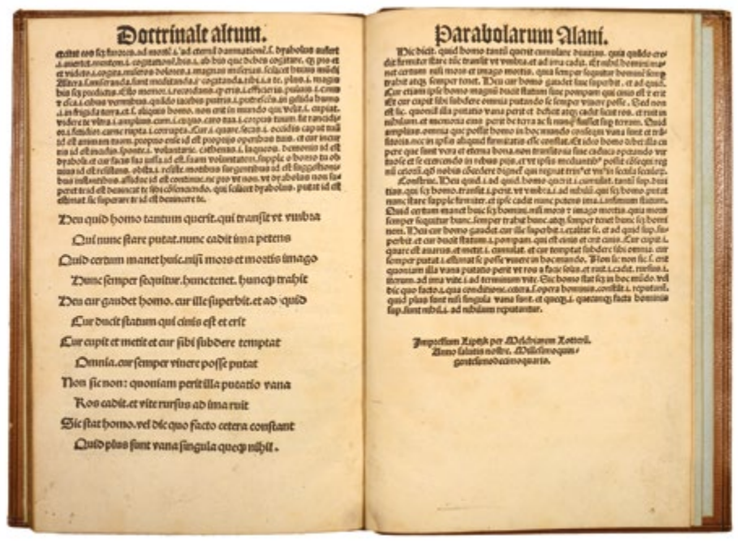
Collected in the form of hexameters or distichs, these 'proverbs' are accompanied by a didactic prose commentary. Some of the verses are adaptations from Horace's *Satires*, from Juvenal and from ancient fables; however, de Lille also mentions his own name in one of them (chapter IV, 75, on D5v).

De Lille (1128 – 1202), known as the 'Doctor Universalis,' was one of the most remarkable men of the XII century, with a strong humanistic and literary bent. He wrote important texts, poems and treatises on philosophical, religious and theological matters, such the *Ars catholicae fidei*, the *Anticlaudianus* and *De Planctu Naturae*. His *Proverbia* proved a popular text in the Middle Ages and went through a handful of editions in the XV century. Lotter, whose son printed Martin Luther's New Testament in 1522, began to print this text in 1499. Although he published it more or less regularly throughout the 1500s and 1510s, copies of any of his editions remain rare on the market.

Provenance: Bookplates of William Stirling-Maxwell, Victor De Guinzbourg, and Keir House to pastedowns and front endpaper. From the collection of Robert Easton.

Small 4to (19.6 x 13.2 cm). 32 leaves, A-B^{6}, C^{4}, D^{6}, E^{4}, F^{6}; very occasional very light foxing or spotting, first and last leaf with small repair to internal lower corner. 19th-century tan morocco by Leighton, flat spine lettered in gilt, gilt arms and monogram to covers, all edges gilt; joints and extremities a bit rubbed.

£2,000 [ref: 93121]


Doctrinale altum.

Deu quid homo tantum querit.qui transit vt vmbra
Qui nunc stare putat.nunc cadit ima petens
Quid certum manet huic.nisi mors et mortis imago
Dunc semper sequitur.hunc tenet.hunc q trahit
Deu cur gaudet homo. cur ille superbit.et ad quid
Cur ducit statum qui cinis est et erit
Cur cupit et metit et cur sibi subdere temptat
Omnia.cur semper vivere posse putat
Non sic non: quoniam perit illa putatio vana
Ros cadit.et vite rursus ad ima ruit
Sic stat homo.vel die quo facto cetera constant
Quid plus sunt vana singula quoq nihil.

Parabolarum Alani.

Impressum Lipsik per Melchiorem Lotter.
Anno salutis nostre. Millesimoquin-
gentesimodecimoquarto.

9. QUINTILIANUS, Marcus Fabius. *[Institutiones oratoriae].*
in the house of Aldus and Andrea Torresani, Venice: August 1514.

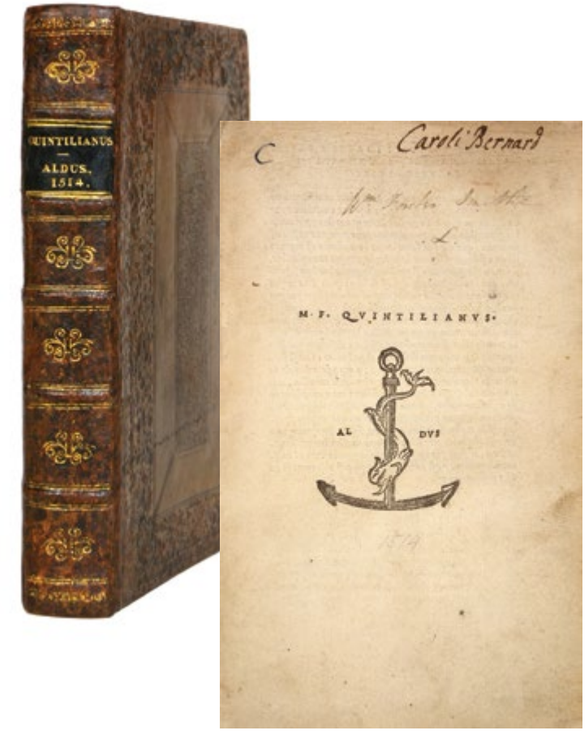
First Aldine edition, prepared by Andrea Navagero and Giovanni Battista Ramusio; the dedication by Aldus is addressed to the latter.

The only known work of Quintilian, published towards the end of the I century, a comprehensive work on rhetoric in twelve books, in use throughout the Middle Ages and Renaissance, right up to Aldus' time.

Provenance: Charles Bernard (surgeon, died 1710), inscription on title-page, sale, Black Boy coffeehouse, London, 1711, lot 534; William Forster Smithe, inscription on title-page and inside front cover; A.J. Canham, bookplate; William O'Brien, bequest booklabel dated 1899.

*8vo (20 x 12 cm). *^{3}, a-z^{8}, A-E^{8}, F^{6}; ff. [3], 230, text in italics, ff. 39, woodcut Aldine device on title-page and final verso; lacks *^{1} blank, title slightly soiled, early annotations washed, light marks in places. Early 18th-century English panelled calf, blind ruled with corner-tools, spine gilt titled, ruled and tooled, speckled edges; boards coroded, caps scuffed, joints starting, very slight worm-damage to front endpapers.*
Aldo Manuzio tipografo 126; Censimento 16 CNCE 54150; Renouard 68/5; Texas 112; UCLA 124.

£2,500 [ref: 95869]



10. LUTHER, Martin. *Disputatio excellentium. D. doctoru[m] Johannis Eccij & Andre[a] e Carolostadij q[uæ] cepta est Lipsi[a]e XXVII Iunij an. MXIX. [...] Disputatio secunda D. doctoru[m] Johan[n]is Eccij & Andre[a]e Carolostadij q[uæ] cepit XV Iulij [...] Disputatio eiusdem.D. Johannis Eccij & D. Martini Lutheri Augustiani q[uæ] cepit XV julij.*
Matthes Maler, [Erfurt, 1519].

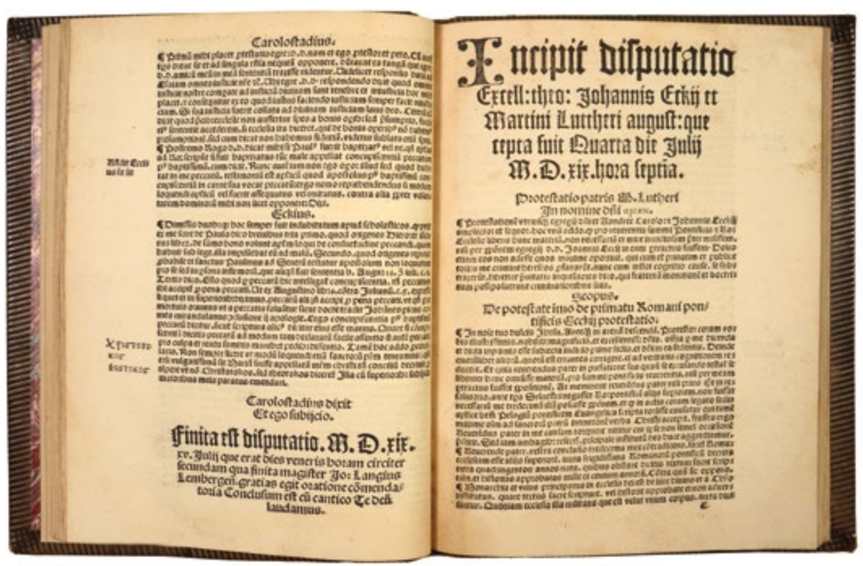
Important and extremely rare original edition of a debate between the leaders of Catholic and Protestant thought.

The present work bears witness to a theological study that took place in 1519 between the Catholic theologian Jean Eck and two of the leaders of the Protestant reform movement, Martin Luther and Andreas Karlstadt. Among the topics discussed were the Pope's power, the authority of the Church in matters of doctrine, the free will of Man in the face of Divine Grace, and the indulgences of supposedly supreme religious authorities. This debate provoked an enormous rupture between the so-called Lutherans and Rome, with consequences that divided Europe for centuries to come.

We can only trace one copy of this edition coming up at auction, in 1968.

4to, pp. (A6, B-P4), gothic text, 19th century grey calf with ornate gilt decoration.

£11,500 [ref: 94993]



Incipit disputatio
Extell:thro: Johannis Eckij et
Martini Lutheri august:que
cepta fuit Quarta die Julij
M.D.xix.hora septia.

Protestatio patris M. Lutheri
In nomine dñi amen.

Finita est disputatio. M.D.xix.
xv. Julij que erat dies veneris horam circiter
secundam qua finita magister Jo: Langius
Lembergeñ. gratias egit oratione cõmenda-
toria Conclusium est cũ cantico Te deum
laudamus.

Disputatio
excellentium. D. doctorũ Iohannis Eccij &
Andreę Carolostadij q̃ cepta est Lipsię
XXVII. Iunij. AN. M. XIX.

Disputatio secunda. D. Doctorũ Iohãnis
Eccij & Andreę Carolostadij q̃ cepit
XV. Iulij.

Disputatio eiusdem. D. Iohannis Eccij &
D. Martini Lutheri Augustiani q̃
cepit. IIII. Iulij.

11. **Ptolemaeus, Claudius.** ***Geographicae enarrationis libri octo bilibaldo pirckeymhero interprete, annotationes joannis de regio monte in errores commissos a jacobo angelo in translatione sua.***
Strassburg, Johannes Grüninger for Johannes Koberger, 3 April, 1525.

Fine example of Fourth Strassburg edition of Ptolemy. The work includes the **first printed map** in an edition of Ptolemy to name **America, the first printed map of Southeast Asia, and the first printed map of China.**

The list of contributors is a veritable 'who's who' of German Renaissance publishing: the text was translated by Wilibald Pirckheimer using the notes of Johannes Regiomontanus, perhaps under the editorship of Johann Huttich; the ornamental woodblock designs on the reverse of the maps are attributed to Albrecht Dürer, who also contributed the woodblock of the armillary sphere. The present edition was printed for Johann Koberger by Johann Grüninger, using the woodblocks of the first Grüninger edition of 1522.

The present edition features 27 woodcut maps based on Ptolemy and 23 'modern' maps based on geographical knowledge of the time. All are in the trapezoid shape developed by the German cartographer Nicolaus Germanus in 1460.

The 'modern' section was copied by Lorenz Fries, in a reduced format, from maps prepared by Waldseemüller in 1513, and accordingly contains new maps of North America and the West Indies, Lorraine, Switzerland, Crete, North Africa, Southern Africa, Southern Asia and the World. To that group Fries added three maps: South East Asia and the East Indies, China and Japan, and a navigational map of the world. The two former are the first separate printed maps of the regions they depict.

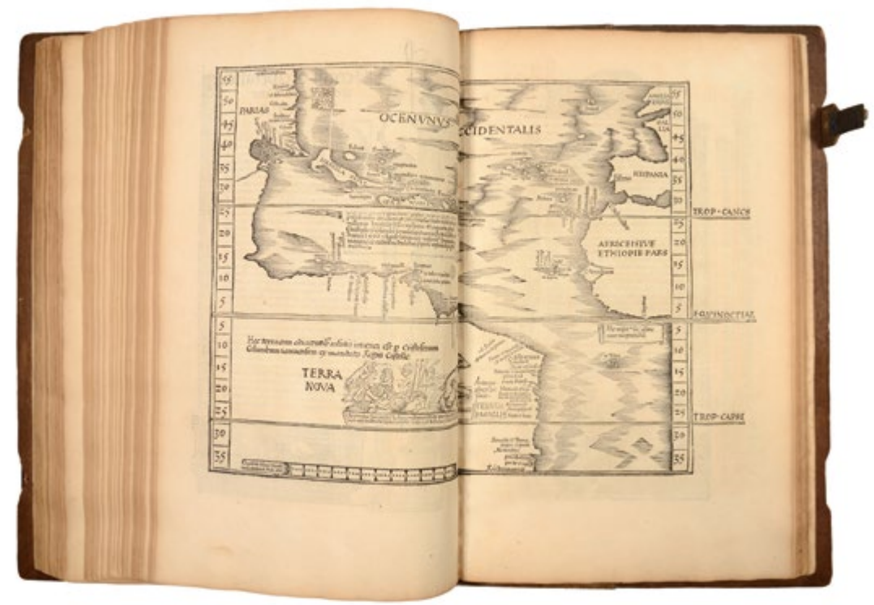
With the exception of *Quinta Asie Tabula*, the maps are from the same blocks as those of the 1522 edition. Map 47 is single page on verso of map 46. Map 50, *Orbis typus universalis* by Laurentius Fries, is the first map in a Ptolemy in which the name *America* is used. The account of the discoveries of Columbus and others is on the back of Map 28. The dedication by Bilibaldus Pirckeymherus, dated at *Norenberge. Kalendis septembris. Anno Salutis nostre. M.D.XXIV.*, begins on the verso of the title and ends on the verso of folio 2. *Index Ptolemaei* (with half-title within illustrated border): [68] p. at end.

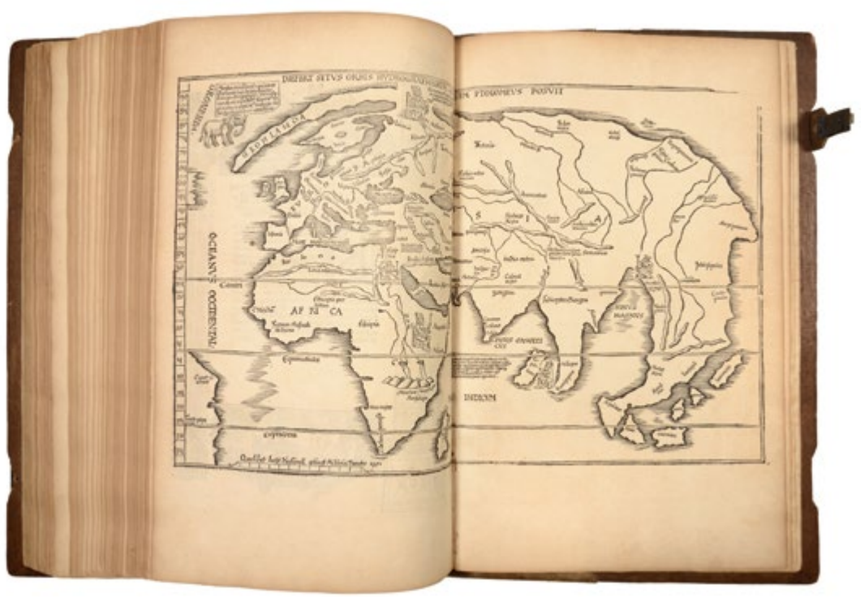
Folio (40.5 x 26.3 cm). Printed title within elaborate woodcut border, 27 double-page maps of the ancient world, 22 double-page maps of the modern world, one full-page map of Lotharingia on verso of map 46, together 50 woodcut maps, most with Latin text on versos enclosed in elaborate woodcut borders, mounted on vellum guards, woodcut diagrams in the text (one by Dürer), including one full-page of an armillary sphere. Contemporary half blind-tooled pigskin over wooden boards, two clasps; lacking one strap.

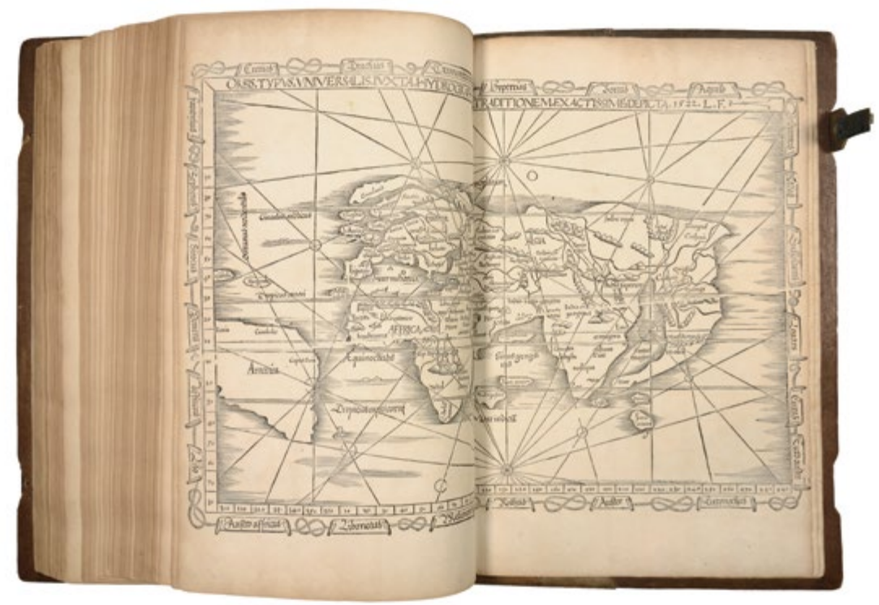
£75,000 [ref: 93184]

Further illustrations overleaf.

item 11 - Ptolemaeus, Claudius. *Geographicae*...







12. Cornazano, Antonio. ***Proverbii de M. Antonio Cornazano in facetie … con tre proverbii … dialoghi…***
Bindoni & Pasini, Vinegia [Venice], Octobrio 1526.

Scarce early edition based on Cornazano's collection of tales.

Antonio Cornazano or Cornazzano (1429-84) was a celebrated and popular poet, teacher and Latin scholar. He lived in Siena, Milan, Ferrara and Venice and was the author of a famous early treatise on the art of dance.

These tales were originally published under the title *De Proverbi origin* - a collection of 16 stories, very funny and indecent, each one illustrating a common proverb. In this collection, five stories have been illustrated with attractive woodcuts.

Duplessis notes that all early editions of this work are very rare and describes it as mildly indecent. [See Duplessis, page 229.] The present edition appears to be identical to another edition published by Zoppino in Venice 1526. Both editions contain the same woodcut title, 40 leaves and 17 woodcuts. Some of the woodcuts also appear in the 1533 edition of Bocaccio. There were several later editions, including one in 1535 and one in 1558 by the same printer.

Provenance: Bookplates of William Stirling-Maxwell, Victor De Guinzbourg, and Keir House to pastedowns and front endpaper. From the collection of Robert Easton.

8vo (14.5 cm x 90 cm). ff. 40, including 17 pictorial woodcuts, title within architectural woodcut border and printed in red and black; title shaved at front margin, last three leaves with minor worm damage removing several letters. Full 19th-century calf, discreetly rebacked with labels laid on, marbled page ends, board ruled in gilt and blind, and devices of William Stirling-Maxwell to boards in blind; some rubbing to ends and corners.
Brunet II, 277; Duplessis, p.229, Essling 2022; Sander 2184

£3,850 [ref: 93126]

13. AESOP. ***Vita et Fabulae [with] Flavii Aviani Fabularum Aesopiarum Liber Unicus.***
Paris, Antonio Bonnemere, 1535.

Charming old copy of this classic work.

The present edition is written entirely in Latin and contains a 44-page biography of the Ancient Greek slave and story-teller followed by over 100 of his fables, including favourites such as *The Hare and the Tortoise*. In addition, it features a commentary by the Italian writer and professor of philology Laurentius Abstemius (c. 1440-1508). Abstemius himself also wrote fables, and would often publish his own work in collections alongside Aesop's in order to suggest that they were of the same calibre.

Many of the fables in this work end with their moral clearly spelled out in one or two straightforward sentences under the heading 'Morale.'

8vo. Cont. ff 120 (printer's error in pagination means f. 119 labelled as 116), pp. [16] index; a few scribbles and small hole on title not affecting text, light annotations (mostly marginal) in 'Vita' section, very slight waterstaining to a few pages, edges slightly discoloured by age, small hole ff. 33-lower board. Blind tooled pigskin, 3 raised bands on spine; crack to leather on upper board, small holes on lower board.

£1,250 [ref: 94991]

14. CATO, Marcus; et al. *De Re Rustica.*
Ioannes Gymnicus, Cologne, 1536.

Early edition of an important work on agriculture and wine-growing, featuring contributions by Marcus Priscus Cato, Marcus Terentius Varro, Lucius Junius Moderatus Columella and Palladius Rutilius Tullius Aemilianus.

Provenance: Robert Barclay of Urie with his printed book label.

8vo. pp. [32], 814, [8]. Woodcut device on title, woodcut initials, final blank present; some dust-soiling and other minor staining to early and later ff., large repaired tears to li2 & li3 with no loss, a few small wormholes affect ff. Bbb3 to end, various old ownership markings on title, front fly-leaf and pastedowns. Contemporary calf, boards decorated in blind with populated borders around panels containing text ('THESMA RUSALLE BEKENPO MERANUS ANNO DOMINI 1539') and floral decorations respectively, spine with raised bands, spine in four compartments, metal clasps, presented in modern cloth drop-back box; edge wear, damage to central panel of upper cover with slight loss to lettering.

£950 [ref: 93774]

DE RE RV-
STICA
M. Catonis — Liber I.
M. Terentij Varronis — Lib. III.
Palladij — Lib. XIIII.
L. Iunij Moderati Columellæ — Lib. XIII.
PRISCARVM uocum in libris de re rustica enarrationes, per Georgium Alexandrinum.
Philippi Beroal. in lib. XIII. Columellæ annotationes.
Aldus de diebus generibus, simulq; de umbris & horis, quæ apud Palladium.
CVM indice copiosissimo cellq; nouo.
COLONIAE Ioannes Gymnicus excudebat
ANNO M. D. XXXVI.

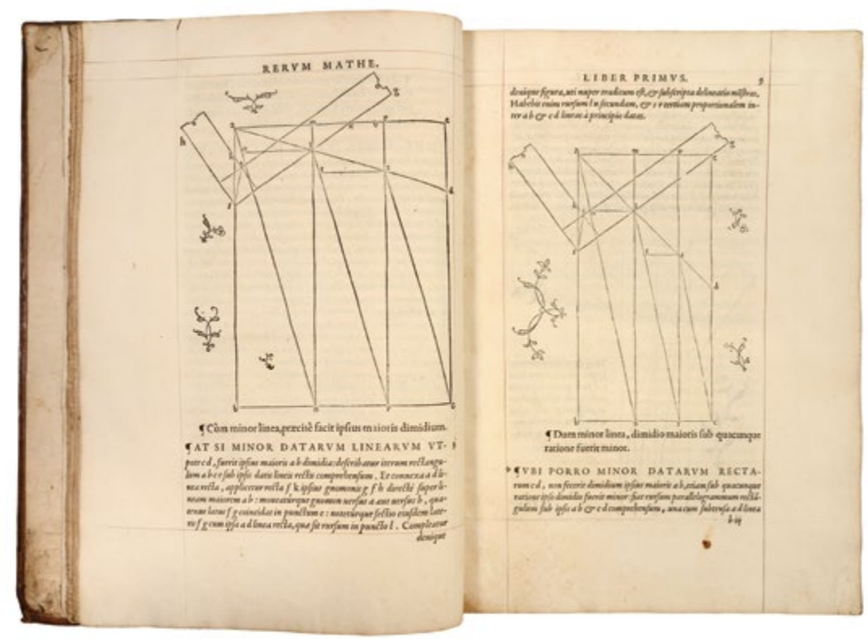
15. FINE, Oronce. *De rebus mathematicis hactenus desideratis, Libri IIII.*
Michael Vascosan, Paris, 1556.

One of the most important astronomers of all time and a prolific populariser of mathematical work (with contributions to several mathematical encyclopaedias), Oronce Fine (1494-1555) was a highly respected author of academic works in the XVI century. His maps and ruminations on a spherical earth were groundbreaking, as were his estimations of the value of pi. Although he never calculated its exact value, this work, published posthumously in 1556, is notable for containing his closest estimation, at 3.1410.

The work is notable for the beauty of it typography, but the diagrammatic and schematic illustrations after Fine elevate the book on an aesthetic as much as a scientific basis.

*Folio, *^{6}, a-z^{6}; pp. [xii], 136, schematic woodcuts in text, margins ruled in red, early ownership stamp partially erased at foot of title, contemporary calf, gilt, arabesque on sides, rebacked & recornered, some cracks and superficial wear.*
Mortimer, Harvard French 231; Smith p.279.

£1500 [ref: 94992]



16. STRADA, Jacobus. *Imperatorvm romanorvm omnivm orientalivm et occidentalivm verissimae imagines ex antiqvis nvmismatis qvam fidelissime delineatae. Addita cvivsque viate descriptione ex thesauro Iacobi Stradae […]*
Andreas Gessner, Zurich, 1559.

One of the most remarkable books of the Renaissance.

This celebrated work contains 118 woodcut medallion portraits of the Roman and Roman-German emperors from Julius Caesar to Charles V. The woodcut borders surrounding the portraits are the largest ever cut for a book from a single block. The reverse of each portrait features the biography of the emperor depicted, within a woodcut border of putti, fruit, grotesques and arabesque ornaments. The first German edition of this book was published in 1558 by Gessner.

Jacobus Strada (1507-88) was an Italian polymath who served as the official artist and architect to three Hapsburg Holy Roman Emperors. He also worked as a goldsmith, numismatist, writer, merchant and collector; his collection of medals minted with the portraits of emperors was used in the production of the present work.

Andreas Gessner (1482 – 1568) was the son of a goldsmith from Nuremberg, but moved to Zurich at the beginning of the XVI century in order to open a workshop. The arabesque ornaments decorating this publication were created by Peter Flötner (see his monogram on verso, plate 50) and had been previously published in *Kunstbuch* (Zurich, 1549). Flötner died in 1546 before either publication was produced, and this date is printed at the top of the plinth on which the medallions are mounted on several of the plates (see, for example, plate 14). The title, within a woodcut border, was made by Christoph Schweitzer.

Provenance: With manuscript ownership inscription "Me possidet E.F. von Leutrum 1717" (from the Swabian noble family Leutram von Ertingen).

Large folio, title within woodcut vignette, 118 full-page woodcut medallion portraits by Rudolf Wyssenbach after Rudolf Manuel Deutsch, each within architectural woodcut border, pp. 128 text within woodcut boards, more than 100 figurative initials and ornamental grotesque decorations by Peter Flötner, contemporary vellum; neat repairs, soiled, internally clean and fresh.
VD 16 I 98; Adams S 1957; Leemann/van Elck (Gessner) 57.

£25,000 [ref: 89615]

17. GILBERT, William. ***De Magnete Magneticisque corporibus et de magno magnete tellure; Physiologia nova, plurimus & argumentis, & experimentis demonstrata.***
Petrus Short, London, 1600.

'The magnetic properties of the lodestone were known in ancient Greece, but it was only in the later middle-ages that knowledge of the magnetic compass spread to Europe from China, where also the mysteries of magnetism had long been studied. But it is with Gilbert... that the modern development of electricity and magnetism really starts. His book was the first major English scientific treatise based on experimental methods of research... he coined the terms electricity, electric force, and electric attraction.' - PMM

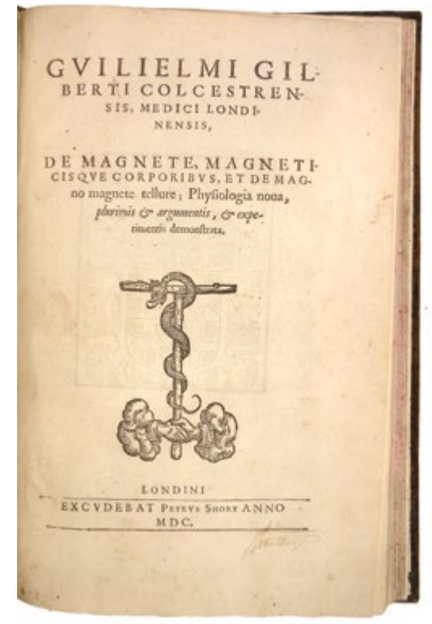
The only published work of William Gilbert (1544 – 1603), *De Magnete* is 'a remarkable work in the history of scientific discovery' (Wheeler Gift). Gilbert, a lawyer's son from Colchester, studied at Cambridge before practising as a physician in London, where he was elected a Fellow of the Royal College of Physicians in 1573 and its President in 1600. Through his contacts, the courtiers Robert Dudley, Earl of Leicester, and William Cecil, Lord Burghley, Gilbert was made Royal Physician to Elizabeth I in 1601, an appointment renewed by James I on his accession in 1603.

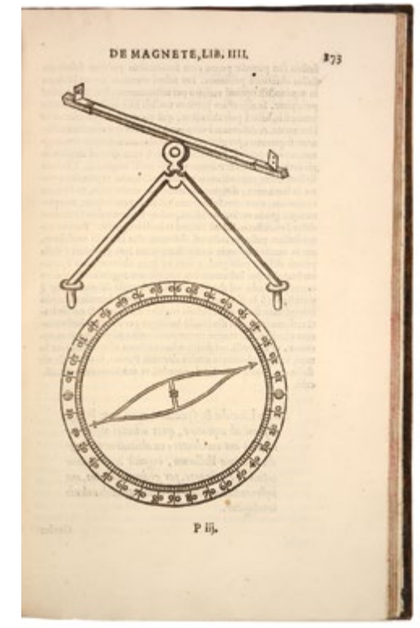
Gilbert's reputation, however, derives from the publication of this book, to which he reportedly devoted 18 years of experiment and the sum of £5,000, and which influenced the later physicists Bacon, Boyle, Newton, Kepler, and Galileo. Gilbert is the first author to derive his theories from experiment, a crucial development in the field of science. This text contains several significant theories, notably: that magnetic compass needles are attracted to the earth's poles rather than the Pole Star, as previously supposed; that the earth's core is iron; and, in the section entitled 'terram circulariter moveri,' that the earth rotates daily - some twenty years before Galileo. Furthermore, while the English term 'electricity' was not coined until 1646, it is derived from this text, wherein Gilbert defines **'Electrica, quæ attrahunt eadem ratione ut electrum.'**

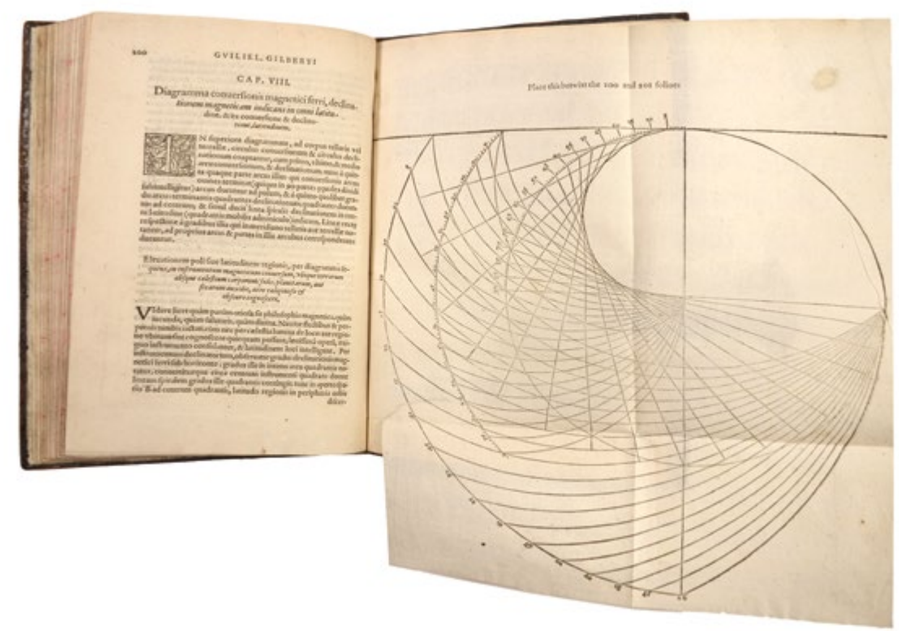
The book is charmingly set with 21 large marginal asterisks to demarcate his greatest discoveries, and 178 smaller ones to mark less significant discoveries. The title has a large woodcut printer's device recto and Gilbert's arms verso, and the text is filled with 88 woodcut diagrams (of which 4 are full-page), a folding plate, and decorative initials and head- and tail-pieces throughout.

First edition. Small folio (29 x 19 cm approx.). $*^8$, A-V^6; pp. [xvi], 240; 1 folding woodcut plate (bound at p. 200, as called for); early ink signature to title, light soiling in places, small tear to p. 193, not affecting text. Sewn on five raised cords and bound in contemporary full speckled calf, gilt ruled, titled and tooled in gold on the spine, edges speckled with red ink; lightly worn, limited worm-damage to the front board, boards slightly warped, endpapers wrinkled and turn-ins staining through, end-caps and -bands in remarkably good condition despite fading. Grolier/Horblit 41; H & L 2870; Norman 905; Osler 675; PMM 107; STC 11833; Wheeler Gift 72; NLM/Durling 2099.

£27,500 [ref: 96328]


GVILIELMI GIL-
BERTI COLCESTREN-
SIS, MEDICI LONDI-
NENSIS,
DE MAGNETE, MAGNETI-
CISQVE CORPORIBVS, ET DE MAG-
no magnete tellure; Physiologia noua,
plurimis & argumentis, & expe-
rimentis demonstrata.
LONDINI
EXCVDEBAT PETRVS SHORT ANNO
MDC.





18. BOLLA, Bartolomaeo. *Thesaurus proverbiorum italico-bergamasco-urum rarissimorum... nunquam antes stampatorum... italicae linguae amantium ad aperiendum oculos editorum.*
Officina Bergamascorum, Ioannem Saurium, Frankfurt, 1605.

Superb, clean example of very rare collection of Italian proverbs, idioms and expressions, some of a lascivious and some of a humorous nature, arranged alphabetically. This second edition has the text in Italian with translations in Latin underneath each line. These verses, partly in 'pig' Latin, were used for weddings, baptisms and other important occasions.

The poet Bolla (1550-1608) appears to have been active in Germany, as this and some of his other works are dedicated to Prince Maurice Landgarve of Hesse-Kassel and various other Germans. Little is known about him except that his publications were scarce.

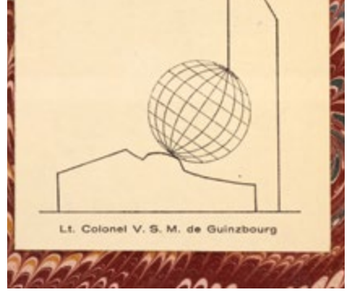
As is mentioned in the loose manuscript notes inside the present volume, Duplessis remarks that none of the Italian bibliographies he consulted mention the work; he does, however, note the appearance of an edition printed one year prior to this one. This edition was also reprinted in 1893 by an Italian, Giuseppe Fumagalli. There are only a handful of copies held by institutions, and we can find no auction record of this work in the last 100 years.

Bound by Francis Bedford (1799 – 1883), considered one of the foremost bookbinders of his time.

Provenance: Bookplate of Victor De Guinzbourg to front pastedown. From the collection of Robert Easton.

Small 8vo. ff. 70, A2-I5, woodcut initials, previous owner's manuscript notes inserted loose. 19th-century tan morocco, gilt, by Bedford, spine lettered and decorated in gilt in compartments, boards ruled in gilt, gilt dentelles, gilt edges, marbled endpapers.
Duplessis, "Bibliographie Paremiologique" (1847) 461; Brunet I., 1076. Treccani, Vol II.

£2,000 [ref: 93124]



THESAVRVS
PROVERBIORVM ITALICO-BERGAMASCORVM RARISSIMORVM, ET GARRATISSIMORVM, NVNquam antea ſtampatorum, in gratiam Melancholiam fugientium, Italicæ linguæ amantium, ad aperiendum oculos editorum:
A
BERTOLAMEO BOLLA BERGAmaſco viro incomparabili, & alegriam permare & per terram ſeſtante.
ACCESSERVNT DOCVMENTA aliquot moraliſſima, & omnis generis perſonis utiliſſima.
Stampatu in officina Bergamaſcorum,
FRANCOFVRTI,
Proſtat apud Ioannem Saurium.
M. DC. V.

19. VERBIEST, Ferdinand. *Typus eclipsis lunae, Anno Christi 1671, Imperatoris Cam Hy decimo, die XVto Lunae iiae, id est, die XXVto Martij, ad Meridianum Pekinensem (…) = Kangxi shinian eryue shiwu ri dingyou ye wang yueshi tu (…).*
[Beijing, 1671].

A work of great rarity by the Jesuit missionary Verbiest dealing with Lunar eclipses.

Ferdinand Verbiest (1623-88) was a Flemish-born Jesuit missionary, mathematician and astronomer, responsible for charting lunar eclipses for each of the Chinese provinces, data that the emperor required six months in advance. This scroll shows the phases of the lunar eclipse of March 25, 1671 in seventeen drawings, one for each province. The legend is in Chinese and Manchu.

At some point after 1684 a small number of copies were brought back for distribution in Europe by another Jesuit missionary, Philippe Couplet. However, only one copy can be found in auction records: the Sir Thomas Phillipps - Philip Robinson copy, which made £13,750 at Sotheby's in 1988.

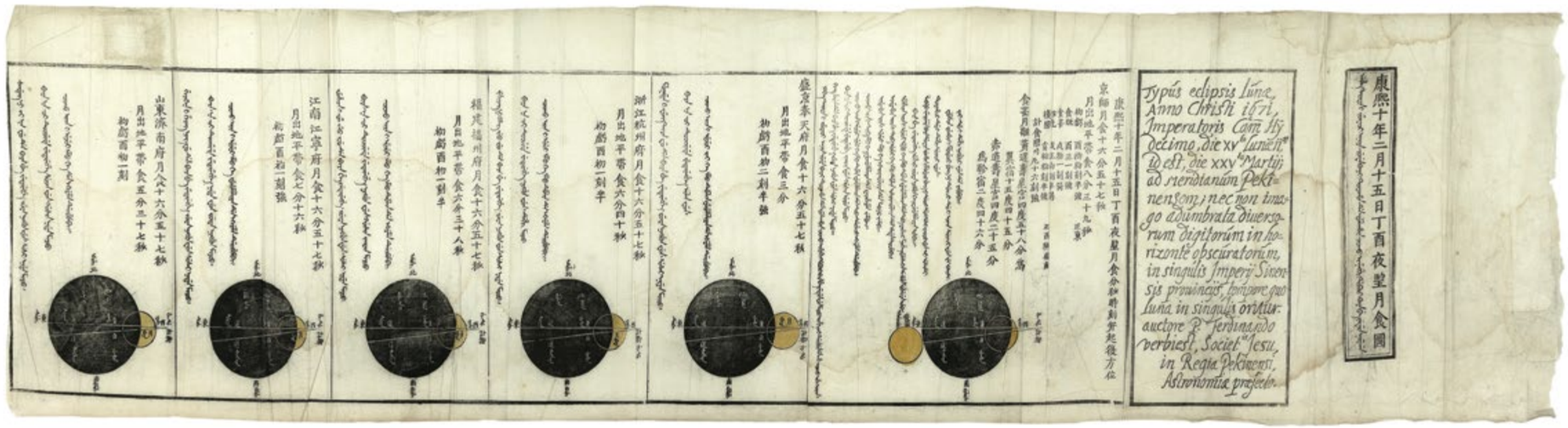
Golvers records 17 copies: 15 in institutional libraries (4 in Belgium) and 2 copies in private hands to which we can add the present copy. As with the copy held in Münich, the present work has the title in Chinese on a separate strip of paper and tipped in the Chinese manner (Golvers TE 1671.11).

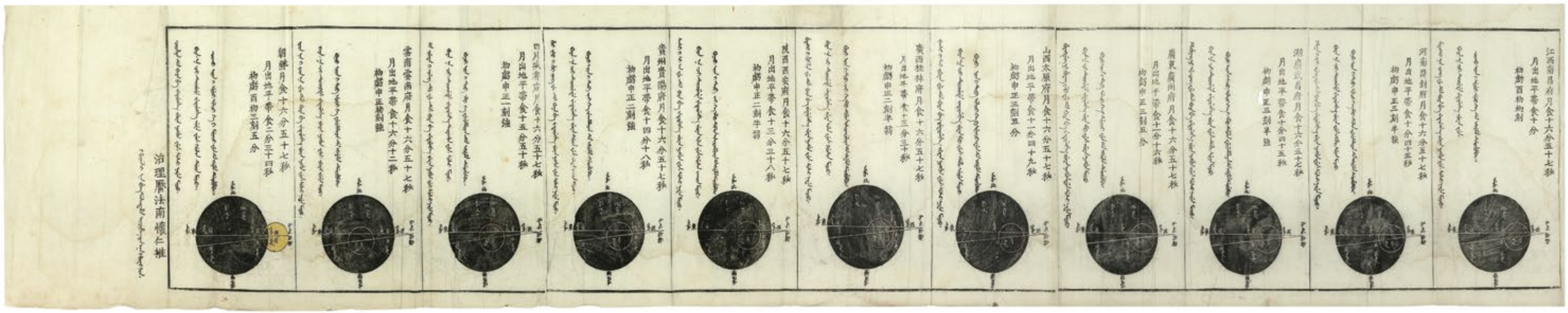
8vo (24 x 28.3 cm). Woodcut, printed in three colours on two sheets of mulberry paper, folded into 18 sections as a leporello. Latin title, Chinese-Manchou incipit and explicit. 18 folds for eclipse map (complete). Black and white diagrams with visible sections of moon coloured in yellow with violet for arches of intersection between earth and moon.
Golvers "Verbiest and the Chinese heaven" (2003) pp. 446-456 nr. TE 1671 (ext. descr.). Dudink "Chinese books" (KBR 2006) pp. 96-97. De Backer/Sommervogel VIII c. 577-578 nr. 15. Cordier "Sinica" II 1451-1452.

£65,000 [ref: 84702]

Further illustrations overleaf.

item 19 - VERBIEST, Ferdinand. *Typus eclipsis lunae, Anno Christi 1671,*





20. MICHELI, Petri Antonii. ***Catalogus Plantarum Horti Caesarei Florentini Opus Postumum.***
Bernard Paperini, Florentiae, 1748.

The first botanical garden in Florence was established by Luca Ghine in 1545, and seems to have been no more than a herb garden. In 1718 the garden was revived and Pier' Antonio Micheli (1679 – 1737) became its first director. He died from pleurisy contracted on one of his plant-collecting expeditions, and this catalogue was published posthumously by his successor Giovanni Targioni Tozzetti, who contributed a prefatory history of the garden to the work.

Provenance: Francis I, Holy Roman Emperor (1708-1765), arms on binding, (Grand Duke of Tuscany).

First edition, 4to (34.2 x 23.7 cm), half-title, title printed in red & black with engraved armorial vignette, folding engraved garden plan, 7 engraved plates, engraved vignettes and initials, contemporary red morocco gilt, central arms gilt of Francis I, Holy Roman Emperor, within wide foliate borders gilt with foliate cornerpieces, spine gilt in 7 compartments; 1st compartment of spine restored.

£9,500 [ref: 94661]

21. VISENTINI, Antonio. ***Urbis Venetiarum prospectus celebriores, ex Antonii Canal tabulis.***
Venice, 1751.

Most widely known and best of the many engravings after Canaletto's views of Venice.

Originally commissioned by Consul Smith and based on paintings by Canaletto. The engravings were first published in 1735 in *Urbis Venetiarum Prospectus Celebriores ex Antonii Canal*. The first complete edition was issued in 1742 and then re-issued in 1751, 1754 and 1773. It was so successful it was even reprinted in the XIX century.

"Self-styled as painter, architect, and engraver, Visentini enjoyed a long career in Venice where he was connected to the Academia and to the artistic and publishing circle centred around Consul Joseph Smith. Visentini's etchings are distinguished in the confidence and authority of their perspectival projection and etched line. Visentini's buildings seldom sag and never "sink" under their own weight into the water of the canals as they occasionally might in the work of Carlevaris and Mariechi. Canaletto's compositions are quite various and are refreshingly dramatic in the contrast between the large foreground buildings and the smaller ones in the receding perspective.

"These views were crucial to forming the image of Venice in the mind of its visitors." (Millard)

Provenance : Ownership inscription of "Richard Ford, Venice, Dec. 1817."

Second edition. Three parts in 1 vol. Landscape folio (53 x 38 cm). One engraved prospectus dated 1742, one engraved double-page portrait, 3 title-pages dated 1752 with engraved vignettes, 38 engraved views of Venice engraved by Visentiini after Canaletto, all captioned in Italian; slight marginal staining on few plates. Overall strong dark impressions, contemporary mottled boards.
Millard Italian 153; Constable E II (S. 605 ff.); UCBA I, 218; Ornamentstichslg. Berlin 2695; Cicognara 4113; Thieme/B. V, 486 (Canaletto) und XXXIX, 419 (Visentini).

£30,000 [ref: 90979]

22. VERGILIUS MARO, Publius. *Opera.*
J.L. de Boubers, Brussels, [1757-1765].

Handsomely printed with wide margins and numerous engravings, including portraits and vignettes by Marco Pitteri and a folding map by Condet,

No other copies of this edition of the works of Virgil can be traced at auction for at least 35 years. WorldCat records only one copy in the US (in the California State Library) and none in the UK or in France. A second issue of 1804 is similarly scarce.

Provenance: Michael Wodhull, armorial block and signature in Vol. I, dated 29 March 1780; sale Sotheby's, 21 January 1886, lot 2716, £6-7s-6d; William O'Brien, bequest booklabel dated 1899; library stamps.

5 vol. 4to (23 x 14.3 cm). [a]^{2}, [b]^{4}, a-f^{4}, g^{2}, A-E^{4}, F^{2}, G-L^{4}, M^{1}, N-Kk^{4}, Ll^{2}, [Mm]^{2}, ff. [2 blanks], [xv], 43, 45-138, [2 blanks], 10 plates; [a]^{2}, [b]^{7}, A-T^{4}, V^{2}, X-Bb^{4}, Cc^{1}, Dd-Kk^{4}, Ll^{2}, [Mm]^{2}, ff. [2 blanks], [vii], 129, [2 blanks], 5 plates and a folding map; [a]^{2}, [b]^{1}, A-I^{4}, K^{2}, L-T^{4}, U^{2}, V-Ll^{4}, Mm^{2}, [Nn]^{2}, ff. [2 blanks], [i], 142, [2 blanks], 6 plates; [a]^{2}, [b]^{1}, A-H^{4}, I-K^{2}, K-S^{4}, T^{7}, U-Bb^{4}, Cc^{3}, Dd-Nn^{4}, [Oo]^{2}, ff. [2 blanks], [i], 154, [2 blanks], 6 plates; [a]^{2}, [b]^{6}, A-Y^{4}, [Z-Gg]^{4}, [2 blanks], ff. [i], 3, 2, 87, [33 blanks], printed recto only, text illustrated throughout; a few deckle-edges remaining, several blanks in Vol. V unopened or partially unopened, some leaves browned with occasional spotting. Late 18th-century full blue morocco, arms blocked in gold to front boards, double gilt ruled, dentelles tooled with a Greek-key motif, spines gilt with red morocco title and numeral labels, edges stained yellow, tricolour french endbands with a ribbon bookmark to each volume; boards scuffed and discoloured in places, spines worn, lacking four numeral lables.

£4,500 [ref: 95872]

P. VIRGILII 74

Nulli in corde nobis. Nec fic ad proelia veni,
Nec tecii meus hoc pepigit mihi foedera Laufus.
Unii hoc, per, fi qua eft victis venia bellis, oro,
Corpus humo patiere tegi. Scio acerba meorii
Circumfiare odia: hanc foro defende furoro;
Et me confortem nati concede fepulcro.
Hac loquitur, jugulo hauit fubeuna adeipit enfi,
Undantique animi diffundit in arma cruore.

23. [Bill of health at Barcelona to the English brig Aquila captain Richard Rodwell.] Admodum illustres praetor, & decuriones inclytae civitatis Barchinone universis ad quos praesentes litterae sanitatis pervenerint attestantur...
[Barcelona, 22 September, 1769].

Rare naval bill of health issued in Barcelona in 1769 to the English brig Aquila. The text is incorporated into a striking full-page bird's-eye view of Barcelona depicting the cityscape, coastline and port with mountains in the distance. At the head of the sheet the Virgin Mary and four saints stand in the clouds and look down over the city.

Single sheet, printed text with manuscript completions, incorporated into full-page bird's-eye view of Barcelona, embossed paper seal; small tears to blank margin, a few old folds.

£2,500 [ref: 80475]

EN VIGILES QUI CUSTODIUNT CIVITATEM

ADMODUM Illustres Praetor, & Decuriones Inclytae Civitatis BARCHINONE universis ad quos praesentes litterae sanitatis pervenerint attestantur, & fidem faciunt: Ab hac Urbe, & Portu ipsius vigilantissime pro Publica praeservatione custodiri, in qua (per Dei Gratiam) optima viget salus absque aliqua epidemia suspicione, [illegible] est [illegible] nominatum [illegible] navis, quae erant, & adsistunt et hos omnes abdique, & omnia quae ad hoc [illegible] quem commitantur [illegible] benevole accipiant ita fane, ut fidem publicam experiantur offerentes se pro ejusmodi [illegible], & hominibus Commendandis, ne dum pro, sed decupla mensura compensiturus. In quorum fidem praesentis Sigillo Civitatis munitas per Secretarium ipsius, & [illegible] infrascriptum expedi jussimus. Dat. Barcinone, die XXII [illegible] mensis [illegible] Anno à Nativitate Domini MDCCLXIX [illegible]

De mand. dict. Admod. Illust. Praetoris, & Decurionum expedivit.

24. [Bill of health issued at Vilaseca, Catalonia, to the English ship Regina Britannica, Captain John Draper Thompson]. Universis, et singulis officialibus morbique custodibus...

[Vilaseca, 13th April, 1792].

Rare naval bill of health issued at the Spanish port of Vilaseca in Catalonia in 1792 to the English ship Regina Britannica. A woodcut bird's-eye view of part of the Spanish coast is printed at the centre of the sheet and features various ships at sea. At the head of the document are three woodcuts depicting St. Stephen, St. Sebastian and the Virgin Mary.

Folio sheet, printed with manuscript completions, three woodcuts of saints at head and a large woodcut coastal vignette with ships, framed by topographic border, old folds and some negligible folds.

£900 [ref: 80492]

S. STEPHANUS. B. M. V. ROSARII. S. SEBASTIANUS.

UNIVERSIS, ET SINGULIS OFFICIALIBUS, morbique custodibus, & aliis quibus præsentes litteræ pervenerint, salutem in Domino.

Nos Decuriones Villæsiccæ in Principatu Catalaniæ, sanitatis curam gerentes, attestamur Navim vocatam [illegible] ejusque Navarchum [illegible] nautis [illegible] proficiscendum die, mense, & anno infrascriptis, a littore, & Portu de Salou, & Barenys egredi, ubi neque pestis, neque ullus morbus contagiosus, neque horum suspicio Dei gratiâ sustinetur: quibus, ut plena fides ubique locorum adhibeatur, nostro Sigillo muniri, ipsasque quoque subscribi per nostrum Secretarium jussimus. Datum Villæsiccæ die 13 mensis [illegible] anno 1792.

De mandato Magnifici Concilii Sanitatis,

25. ΚΑΛΛΙΜΑΧΟΣ - CALLIMACHUS. *ΟιτουΚαλλιμαχουΚυρηναιουΥμνοιτε, καιΕπιγραμματα. Inni di Callimaco Cirenese cogli Epigrammi.*

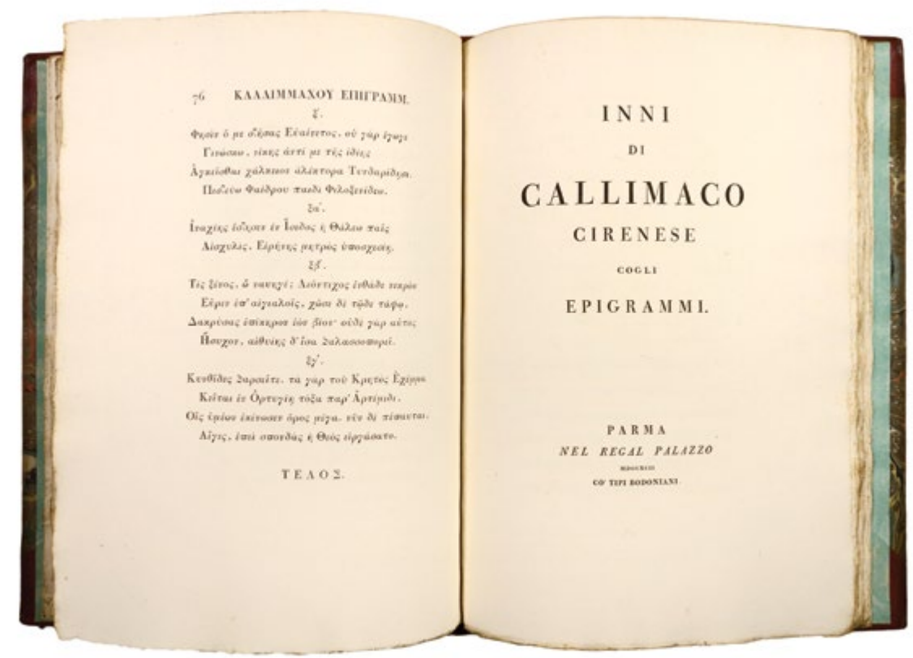
Parma, Nel Regal Palazzo, Co' Tipi Bodoniani [Bodoni], 1792.

Fresh example, uncut and elegantly bound, of "un des ouvrages les plus réussis de Bodoni" (Geering), limited to 200 copies only according to Brunet. Edited by Pagnini, who translated the Greek into "toscana lingua". First conceived for the wedding in Parma of Prince Maximilian of Saxony with the daughter of the Duke of Parma, Princess Caroline of Bourbon, Bodoni's masterpiece was published in four different versions in the same year. As Brooks puts it: "Si può dire che sia un libro nel quale Bodoni volle fare degli esperimenti". This copy belongs to the edition in smaller types, published here with the poem of Vincenzo Jacobacci, which sometimes can be found separately.

Provenance: Paul and Lucy Waterhouse (bookplate to upper pastedown).

Large 4to (31.5 x 23.5 cm). [24] incl. general Italian half-title, dedications and Greek title, IV, [2] Greek half-title, 76 pp. in Greek, Italian title, IV, [2] Italian half title, 100, [4] pp., text in Italian. Uncut in contemporary red half morocco over marbled boards, flat spine lettered and decorated in gilt in compartments, green endpapers; a bit rubbed, spine slightly faded.
Brooks 443; Brunet I, 1482.

£1,450 [ref: 93784]


76 ΚΑΛΛΙΜΜΑΧΟΥ ΕΠΙΓΡΑΜΜ.

ζ.

Φεύσε ὁ με σέρας Εὐαίνετος. οὐ γαρ ἴγωγε
Γινώσαω, τίνες ἀστὶ με τὲς ἰδίες
Ἀχεῖσθαι χάλκεον ἀλέκτορα Τυνδαρίδεω.
Πολέω Φαίδρου παῖδι Φιλοξείδεω.

ζα.

Ἰσοχίης ἰδίωσε ἐν Ἰονδὸς ἑ Θάλεω παὶς
Λεοχύλος. Εἰρέτες μετρὶς ὑποοχεὶς.

ζβ.

Τὶς ξένος, ὁ ναυεχί; Λεόντιχος ἐνθάδε ναῤῥὶ
Εἴρι ἐσ' αἰγιαλοὶς, χάω δι τῷδε τάφῳ.
Δακρύσας ἐπίαχρα ἰσο βίον· οὐδὲ γαρ αὐτὸς
Ἤσεχον, αἰθείης δ' ἶσα δαλασσοσπορί.

ζγ.

Κυνθίδες δαρσάτε. τὰ γαρ τοὺ Κρητὸς Ἐχίρω
Κεῖται ἐς Ὀρτυγίης τοῖχα παρ' Ἀρτίμιδι.
Οἷς ἰρέον ἐκένοσε ὅρος μέγα. νὺν δι πέπυστα.
Αἶγες, ἐπὶ σπονδὰς ἑ Θεὸς ἐῤῥάσατο.

ΤΕΛΟΣ.

INNI
DI
CALLIMACO
CIRENESE
COGLI
EPIGRAMMI.

PARMA
NEL REGAL PALAZZO
MDCCXCII
CO' TIPI BODONIANI.

Books & manuscripts in European languages

26. Gringore, Pierre. *Notables enseignemens, adages et proverbes faitz et composez par Pierre Gringoire dit Vauldemont he érault d'armes de hault et puissant seigneur monsieur le duc de Lorraine, nouvellement imprimez a à Paris, avec privile ège du Roy nostre sire. On les vend en la grand salle du Palays, au premier pillier, en la boutique de Galliot Du Pre é, marchant libraire jure é de l'universite é.*
Simon Du Bois for Galliot Du Pre, Paris, 1527.

Scarce collection of popular proverbs by Pierre Gringore (1475 – 1538).

Gringore was a Normand who became a favourite of Louis XII and later served as herald to the Duc de Lorraine. He was best known as a French actor and the author of satirical farces. The pictorial woodcut depicts the author presenting this book to Francois I. These humorous and witty proverbs are rendered in quatrains that consist of four half-lines, and this brevity challenges the poet to be concise, pithy, ingenious, and subtle.

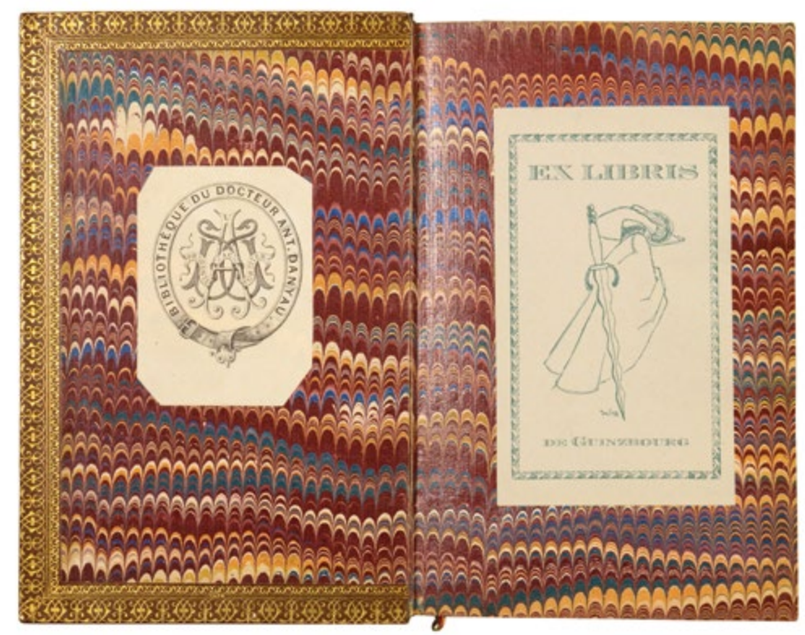
A second edition was published only a year later, but this first edition appears to be very rare indeed. We could trace only two copies on WorldCat, and the one in the British Library is incomplete.

The Blairhame ex-libris belonged to the American book collector Natalie K. Blair (1887-1952). With her husband John I. Blair, they lived in the Blairhame house in the state of New York which has been home to the prestigious Tuxedo Park School since the late 1950s.

Provenance: With the bookplates of Doctor Antoine Constant Danyau (1803-1871 - renowned Parisian doctor of the first quarter of the 19th century) and Victor De Guinzbourg. From the collection of Robert Easton. "Blairhame Ex libris" to inside of chemise.

*First edition, 4to (16.25 cm x 10.25 cm.), ff. [2], 66 (some misnumbering), *2, A-H8, J2 (complete). Title in red and black, pictorial woodcut to verso of second leaf and pictorial printer's woodcut device to final leaf verso; a few leaves with printing errors in the form of omitted type, some which have been filled in with discreet and matching manuscript, contents with mild toning, final leaf with very light foxing and soiling, bound in ornate 19th-century brown morocco with black onlays tooled in gilt to both boards and spine, spine lettered in gilt in compartments, top edges in gilt, gilt dentelles and 19th-century marbled endpapers, all housed in late 19th century red cloth chemise and case, spine gilt lettered.*
Brunet 11, 1753 (for the 1528 edition)

£7,500 [ref: 93128]



27. NUÑEZ, Hernán. *Refranes, o Proverbios en romance.*
Juan de Canova, Salamanca, 1555.

Important collection of proverbs.

Nuñez (1475 – 1553) was a Spanish humanist, classicist and polyglot. He studied Hebrew and Arabic as well as classical languages. Cardinal Gonzalo Ximénez de Cisneros hired him as a censor of the cardinal's press at Alcalá de Henare and there, Nuñez worked on the *Complutensian Polyglot Bible* (the first printed polyglot bible) (1436 – 1517). Nuñez then ended his career in Salamanca as a professor of rhetoric at the university.

This text, published after Nuñez's death, is considered one of the most complete and monumental works on proverbs, as it includes nearly two thousand in numerous languages including Catalan, Galician, Portuguese, French, Italian, Asturian, Aragonese, Latin and Greek. The work proved very popular and was reprinted several times. Some of the later editions, however, lack the more obscene proverbs. We can locate only one auction record of the first edition since a copy was sold in 1983 at Sotheby's.

Richard Ford was one of the great experts on Spain and his *Handbook to Spain* published by John Murray in 1845 was considered to be a great literary achievement. (*The Times*). He lived in Spain in 1830-34.

Provenance: Armorial bookplate of Richard Ford to pastedown, bookplate of Victor De Guinzbourg to endpaper. From the collection of Robert Easton.

First edition, folio (30 x 21 cm), [6], 142 leaves, title within decorated woodcut border; some minor stains and light toning in places, bookplates, ink signature of Richard Ford, Salamanca to title dated 1832, worm-track to 7 leaves removing some letters and marginal worming to another 4 leaves, a few corner chips and some corner/marginal repairs, some light and faded marginal water-stains in limited places, one leaf with marginalia in period ink, leaves 81-86 with large repairs with some text supplied in manuscript, 19th century marbled morocco, gilt decorated, spine gilt in compartments, red and green labels, gilt lettered, all edges gilt, marbled endpapers.
Palau 197515

£4,500 [ref: 93123]

REFRANES,
O PROVERBIOS EN
ROMANCE, QUE NUEVAMENTE COLLIGIO Y GLOSSO EL COMENDADOR HERNAN NUÑEZ, PROFESSOR EMINENTISSIMO DE RHETORICA, Y GRIEGO, EN SALAMANCA.
VAN PUESTOS POR
la orden del Abc.
DIRIGIDOS AL ILLV
STRISSIMO SEÑOR MARQUES DE MONDEJAR, PRESIDENTE DEL CONSEJO
DE LAS INDIAS, &c.
VAN TAMBIEN AQVI
añadidos vnos cyertos hechos
a fin nuevo.
CON PRIVILEGIO.
EN SALAMANCA,
En casa de Iuan de Canova.

28. VASARI, Giorgio. *Le vite de' piu eccellenti pittori, scultori, et architettori, scritte, & di nuovo ampliate... co' i ritratti loro et con le nuove vite dal 1550. infino al 1567.*
Giunta, Florence, 1568.

The greatly expanded and first illustrated edition of 'the first modern history of art;' the scarcer issue with the title-page to volume 1 incorporating the allegorical woodcut of the artists' dead souls awakening, which is normally placed on the verso.

'Vasari's excellent sense of narrative, and lively style combined with his wide personal acquaintance makes his *Lives* a vital contribution to our understanding of the character and psychology of the great artists of the Renaissance... It became a model for subsequent writings on the history of art... For its period it has remained the chief authority.' (PMM)

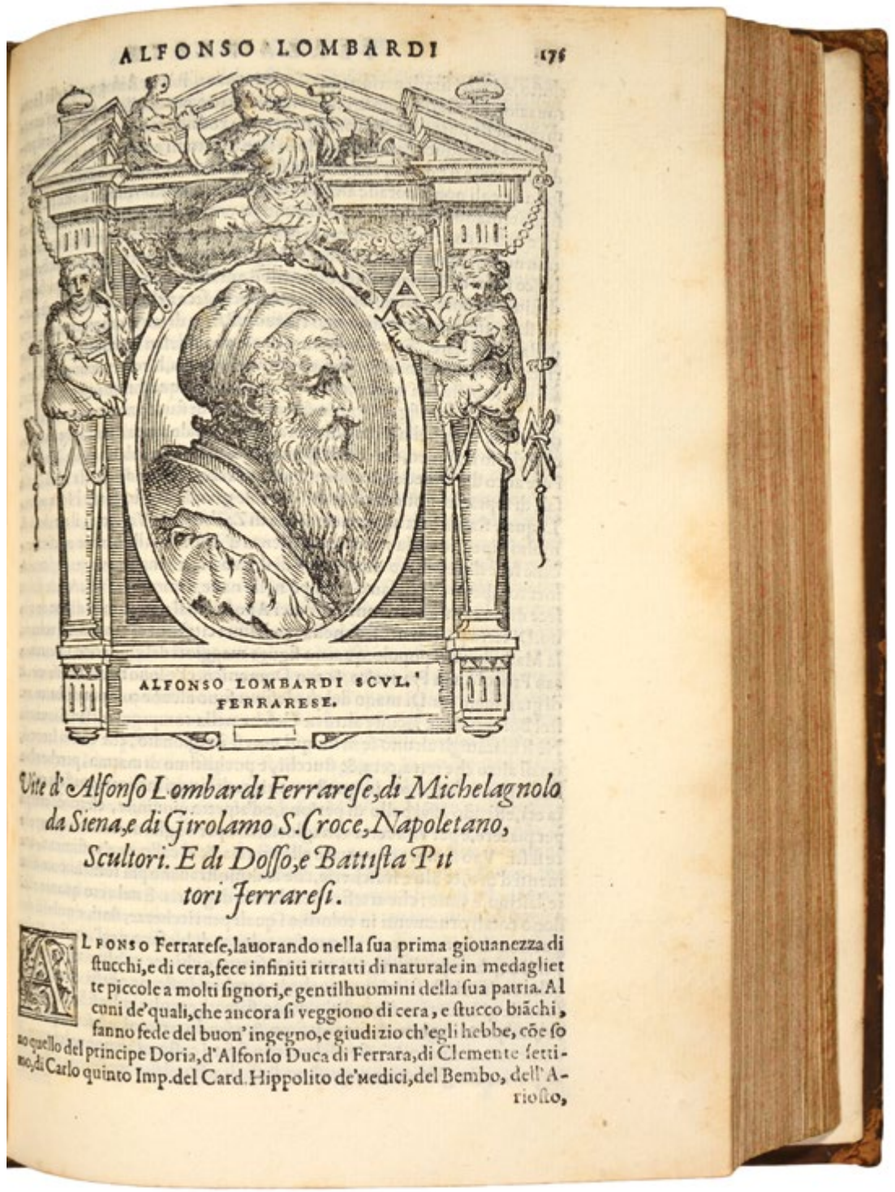
This second edition, the first to be illustrated with woodcut portraits, was greatly expanded with the addition of 28 more artists. The portraits were designed by Vasari and cut by 'Maestro Christofano' (fol. Qqq4r), either Cristoforo Coriolano or Cristoforo Chrieger, although other cutters seem to have participated in the work. The text was revised with the considerable help of the experienced scholar Vincenzo Borghini, who, over the eighteen years between the first and second editions, suggested corrections and placed greater emphasis on the works of art and their settings, rather than the biographical details of the artists' lives.

The present copy has the stamped last line on K4v in volume 1, the printed cancel label on Rrr4r (caption to portrait of Girolamo Genga) in volume 3, and the two manuscript corrections noted by Mortimer in volume 3 ('gradito' for 'gratioso' on 5Y3r and 'fiorentino' for 'fiorentinore' on 3A2r). Present are the blank leaf 3A1 (included in the register but usually not bound in), and the final blank HHHhhh4. Gathering 4R in volume 3 comprises 2 leaves as usual (Mortimer suggests this was in order to begin Michelangelo's Life on a new page, since it was also being issued as a separate offprint).
Second edition, three parts in 3 vol. 4to, variant issue with full-page woodcut title to vol. 1 (same woodcut repeated on verso of final leaf), titles within architectural woodcut borders, woodcut portrait of the author and 144 woodcut medallion portraits (a few frames left blank), printer's device on title of vol. 2 and colophons of vol. 2 and 3, head- and tail-pieces, type ornaments and historiated initials; some pagination errors corrected in ink, occasional staining, title-page borders cropped as usual, a few headlines in vol. 3 cropped. 18th-century calf, gilt panelled spines; some sympathetic restoration to joints and spine ends.
Adams V296; Censimento 16 CNCE 48229; Mortimer, Harvard Italian 515; PMM 88.

£25,000 [ref: 95188]

Further illustrations overleaf.

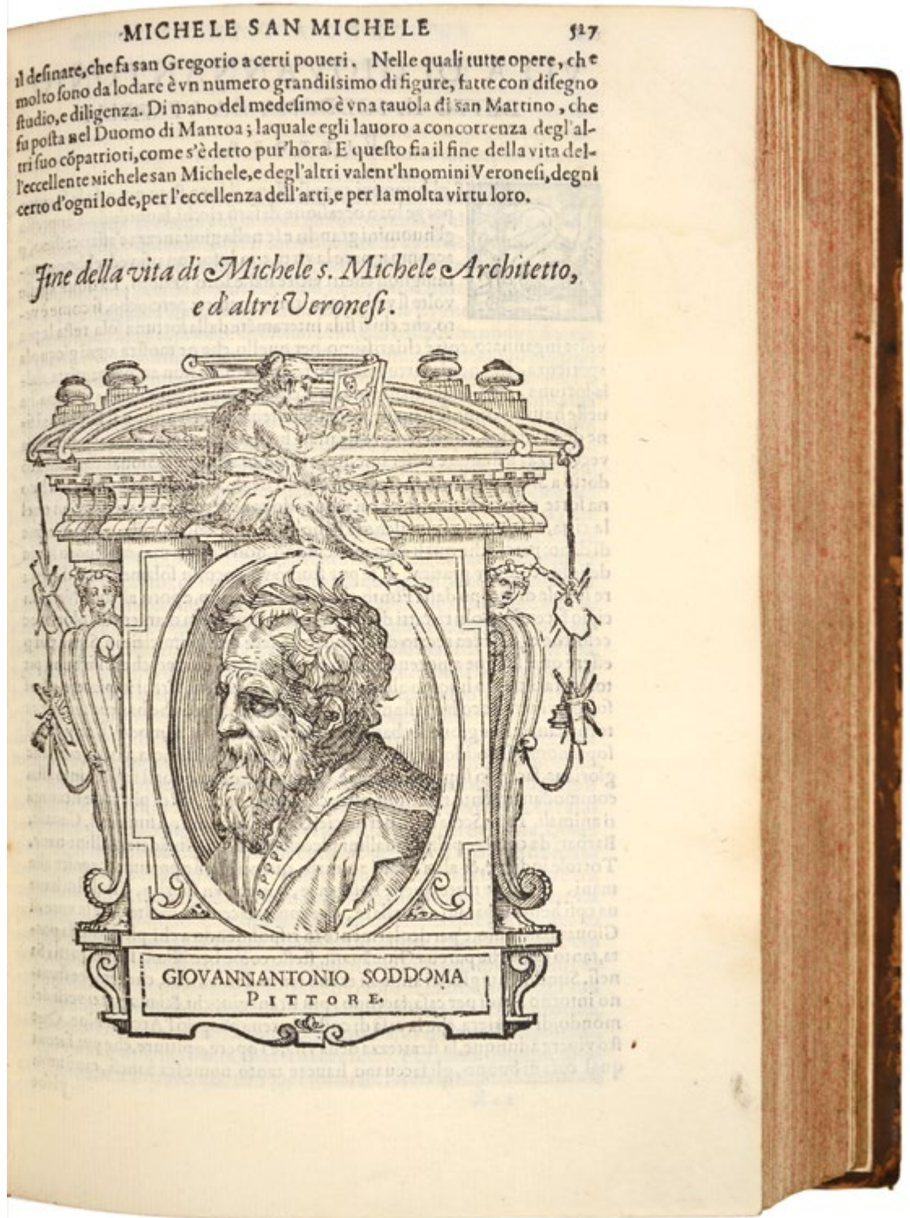
item 28 - VASARI, Giorgio. *Le vite de' piu eccellenti pittori...*



ALFONSO LOMBARDI SCVL.
FERRARESE.

Vite d'Alfonso Lombardi Ferrarese, di Michelagnolo da Siena, e di Girolamo S. Croce, Napoletano, Scultori. E di Dosso, e Battista Pittori Ferraresi.

ALFONSO Ferrarese, lauorando nella sua prima giouanezza di stucchi, e di cera, fece infiniti ritratti di naturale in medagliette piccole a molti signori, e gentilhuomini della sua patria. Alcuni de' quali, che ancora si veggiono di cera, e stucco biãchi, fanno fede del buon' ingegno, e giudizio ch'egli hebbe, cõe sono quello del principe Doria, d'Alfonso Duca di Ferrara, di Clemente settimo, di Carlo quinto Imp. del Card. Hippolito de' medici, del Bembo, dell'Ariosto,



il desinare, che fa san Gregorio a certi poueri. Nelle quali tutte opere, che molto sono da lodare è vn numero grandissimo di figure, fatte con disegno studio, e diligenza. Di mano del medesimo è vna tauola di san Martino, che fu posta nel Duomo di Mantoa; laquale egli lauoro a concorrenza degl'altri suo cõpatrioti, come s'è detto pur'hora. E questo fia il fine della vita dell'eccellente michele san Michele, e degl'altri valent'hnomini Veronesi, degni certo d'ogni lode, per l'eccellenza dell'arti, e per la molta virtu loro.

Fine della vita di Michele s. Michele Architetto, e d'altri Veronesi.

GIOVANNANTONIO SODDOMA
PITTORE.

29. [GIESE, Rhaban. *Album Amicorum*].
1618-21.

The Album Amicorum of Rhaban Giese, scholar and medical doctor, native of Danzig, drawing on his travels and acquaintances in Geneva, Lyon, Paris and London between 1618 and 1621

Though little is known about Rhaban Giese, it would seem from external resources and the inscriptions in this volume that he was most likely a doctor from Danzig who lived between 1597 and 1673 and studied in Geneva, where he was described by a friend as 'Nobilissimo ac protestantissimo juveni-viro' [the most noble and most Protestant young man]. It was also in Geneva that Giese began compiling the present work, which is not unlike a modern autograph book; it contains the signatures, coats of arms and often mottoes of the friends and acquaintances Giese made on his travels from Geneva and on to Lyon, Paris and London. The volume is enriched with amusing and sometimes bizarre illustrations loosely derived from Giese's travels. Many are captioned in French, with one, accompanied by a pun that is only funny in German, implying an educated, Swiss reader who would be able to switch easily between the two languages, as well as Latin.

The album is signed by many notable contemporary figures, the most notable of all being King James I of England (James VI of Scotland). In addition to his signature and crest, the motto *Parcere subiectis & debellare superbos* appears in James' own hand. The work is also signed by James' favourite and rumoured lover, the Duke of Buckingham.

For more information on this album amicorum, its contents, provenance and authenticity, please refer to our online article at:
https://shapero.com/shapero-rare-books-catalogues/the-album-amicorum-of-rhaban-giese/
by independent researcher Dr Bob Miller, or contact us to receive a copy by post or email.

Provenance: *Remains of an ex libris label with the name 'Minger' written over it in black ink.*

c.80 x 115 mm., 140 ff. (including blank leaves), with 65 miniatures and 67 coats-of-arms or devices, including 2 double-page, all hand-painted to a very high standard, 159 autograph inscriptions or signatures, some minor browning or negligible marginal staining, ink name and remains of ex libris bookplate to front pastedown, contemporary calf with gilt ?pomegranate motif to corners and spine compartments within raised bands, slight wear to fore-corners, but overall an attractive, neat little book.

£60,000 [ref: 922721]

30. ***Sentences et Proverbes Notables, avec plusieurs Dictons Joyeux.***
Rousset, Paris, 1627.

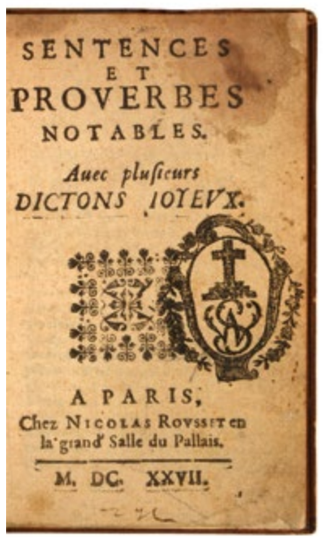
Very scarce collection of proverbs.

We could locate no copies held by institutions and no previous auction appearance. This is William Stirling-Maxwell's copy and is listed in his catalogue of proverbs held at Keir House [Stirling-Maxwell, page 88.]

Provenance: Bookplates of William Stirling-Maxwell, Victor De Guinzbourg, and Keir House to pastedowns and front endpaper. From the collection of Robert Easton.

10.7 x 6.9 cm. A-V8; title with early ink-stamp and stain to upper corner, small corner stain to first section (quickly dissipates), upper margins cropped and often touching headings and removing headings in some places, some marking in red pencil (erasable, mostly underlining) throughout. Full 19th-century calf, spine lettered in gilt, devices of Stirling-Maxwell to boards in blind; spine rather rubbed as well as edges.

£950 [ref: 93133]


SENTENCES
ET
PROVERBES
NOTABLES.
Auec plusieurs
DICTONS IOYEVX.
A PARIS,
Chez NICOLAS ROVSSET en
la grand' Salle du Pallais.
M. DC. XXVII.

AMy Lecteur ie t'ay voulu pre-
adoucir de plusieurs miennes
intentions & meilleures entre-
prises, lesquelles, combien
qu'il ne me soit permis, pour
maints affaires de torture, les te communi-
quer, neantmoins si t'en diray ie vn mot en
passant, t'oriant & suppliant voiquement
m'y vouloir aider, & ne mesestimer l'ar-
deur honneste, que i'ay de bien faire. Trou
ueras tu chose plus honneste de prendre la
plume contre ceux lesquels ne sçachans n'y
Grec, n'y Latin (fontaines deux, de squelles
sordent tous biens (bigarrent & corneillisso
prizent misérablement nostre François se
glorifians & vantans en leurs traductions
Espaignoles & Italiennes, d'auoir (honte)
admenez du deça les alpes, & Monts Pyre-
nees certains vocables ampullez & hende-
casylabiques. Ie meurs de commemorer tel
le enfance. Car si nous voulons considerer
A ij

31. MOISANT de BRIEUX, Jacques. ***Les origines de quelques coutumes anciennes et de plusieurs façons de parler triviales. Avec un vieux Manuscrit en vers, touchant l'Origine des Chevaliers Bannerets.***
Jean Cavelier, Caen, 1672.

Excellent example, finely bound.

Born in Caen in 1611, Moisant de Brieux organised literary and scientific meetings, which were to give birth to the Caen Academy. An intelligent man of letters, he chose in this rich compilation of proverbs and sayings to explain and illustrate them with references to classical authors, often in Latin, sometimes in Greek. He also occasionally mentions French poets such as Ronsard.

With the first publication of a XIII century poem on Brittany and its aristocracy: *L'Ordre des Bannerets de Bretagne et leur Origine, translate sur le Latin, & depuis mis en Rimes francoises*, which Moisant included at the end, based on a manuscript kept in Torigny in the archives of Madame de Matignon. What Hoefer describes as a 'rareté bibliographique.'

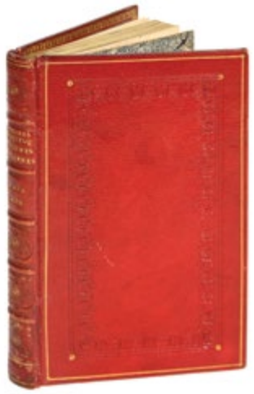
A rare work, praised by bibliophiles:
'Ce volume est le plus recherché et le plus rare des Oeuvres de Moisant de Brieux. Imprimé [...] avec une élegance et une pureté presque elzeviriennes.' (Morgand & Fatout, marking it 300 fr. in fine 19th-century morocco binding too).
Charles Nodier wrote in his own copy: 'ce petit livre [...] est fort rare, et plein de recherches singulieres' (quoted by M. & Fatout).

We could trace only one other example at auction: the Dawson Turner - Stirling Maxwell copy, sold more than 50 years ago, in 1964.

Provenance: B. Quaritch Ltd. ("Perfect", pencil notes to lower flyleaf signed JGH, possibly George Hart); Bookplate of Victor De Guinzbourg to pastedown. From the collection of Robert Easton.

First edition, 12mo half-sheets, title, pp. [6] dedication and errata, 200, 19th century red morocco, spine and boards decorated in gilt and blind, gilt dentelles to turn-ins, all edges gilt, marbled endpapers; spine very lightly darkened. Barbier 737e; Brunet III, 1792 and Supplément I, 1045; Hoefer, Nouvelle biographie, XXII, 696; Bulletin de la Librairie Morgand et Fatout, Paris, 1876-86, 5029 and 6269; Ruble, Baron Alphonse de, Catalogue des livres rares et precieux composant le cabinet de feu M. le Baron de Ruble, Paris, 1899.

£2,500 [ref: 93131]



LES ORIGINES
DE QUELQUES
COUTUMES ANCIENNES,
ET
DE PLUSIEURS FAÇONS
DE PARLER TRIVIALES.
A CAEN,
Chez JEAN CAVELIER, Imprimeur du Roy, & de l'Vniuersité.
M. DC. LXXII.

32. [ARTAUD, attribued]. *Le Dictionaire Des Halles, Ou Extrait du Dictionaire de L'Academie Francoise*.
Foppens, Bruxelles, 1696.

Excellent example of this rare work in its original, uncensored, form.

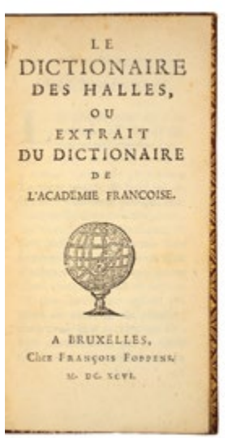
This small volume of sayings was taken from the first edition of the *Dictionnaire de L'Académie* (1694). The work received a great deal of criticism at the time of its publication on account of its inclusion of several bawdy expressions that were considered extremely crude and subsequently removed. It includes charming truisms such as, '100 years of melancholy won't pay one sou of our debts' and 'the big fish eat the little fish,' alongside explanations and examples of usage.

The present work, like several other items in this catalogue, comes from the collection of the Scottish writer and Baronet William Stirling-Maxwell, whose family owned the Keir House estate from the XV to the XX century. Its other known previous owners are the former American military attaché to the UN and collector of proverbs Lieutenant Colonel Victor de Guinzbourg; the Dutch noble François Xavier de Borluut de Noortdonck; and the American actor Robert Easton. According to Duplessis, it is a work of great rarity.

Provenance: Bookplates of William Stirling-Maxwell, Victor de Guinzbourg, Borluut De Noortdonck, and Keir House to pastedowns and front endpaper. From the collection of Robert Easton.

First edition, 8vo in fours, pp. 228 pp, last two leaves just shaved at fore-edge but not touching text, stab hole to upper/inner margin throughout, full burgundy morocco, spine with title and decorative devices in gilt, boards ruled in gilt, gilt dentelles, all edges gilt, blind monograms of Stirling-Maxwell to covers; light rubbing.
cf. Duplessis 29

£750 [ref: 93122]


LE
DICTIONAIRE
DES HALLES,
OU
EXTRAIT
DU DICTIONAIRE
DE
L'ACADÉMIE FRANCOISE.

A BRUXELLES,
Chez François Foppens,
M. DC. XCVI.

Spectacularly bound

33. FERRARIO, Pietro; Giovanni Giacomo DE' ROSSI. *Palazzi di Roma. [1696-1702], 2 parts in one volume, 105 engraved plates (including titles) [WITH] Insignium Romae templorum prospectus exteriores interioresque a celebrioribus architectis inventi, 1684, 72 engraved plates (including title) [BOUND WITH] isegni di vari altari e cappelle nelle chiese di Roma con le loro facciate fianchi piante e misure de piu celebri architetti. [c.1713], engraved title by Pietro Antonio de Pitri after Ciro Ferri and 49 engraved plates showing plans, sections and elevations*.
de' Rossi Rome, 1696-1702; 1684; n.d. circa 1713.

Superb examples of the art of the bookbinder.

These volumes have bindings almost identical to those found on similar de' Rossi plate books, indicating that they were most likely made for the publisher; for example, see the *Franklin Kissner Collection of Books on Rome,* Christie's, 3 October 1990, lot 447.

De' Rossi was one of the leading publishers of architectural works on Rome in the late XVII century. As well as buying up existing copperplates from other publishers and the heirs of artists, he also commissioned new engravings by artists such as Castiglione, Bartoli, and Aquila. De' Rossi not only documents the classical architecture of Rome from the renaissance onwards, but also groups them by building type. The lack of text puts the images in pride of place and the choice of images constitutes the sole editorial contribution of the author and publisher.

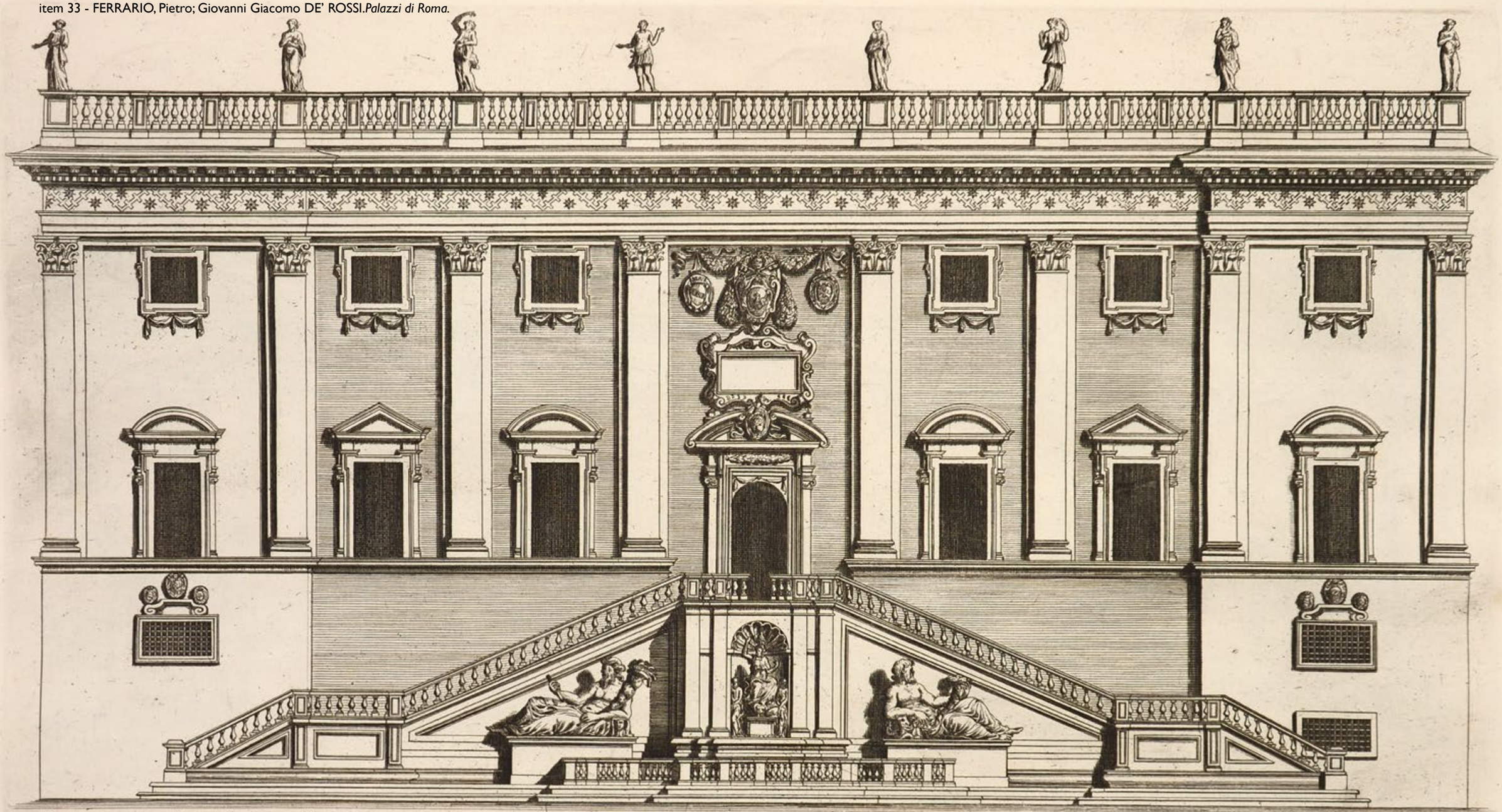
2 vol. bound together. Large folio (c. 49.5 x 36 cm). 18th-century Roman mottled brown calf richly tooled in gold to a rococo design with curling leaf tools, fan-shaped tools, flowers, palmettes and fleurons, spines gilt in compartments with a large rose tool; German library label in each volume on front paste-down, a little light dampstaining, going into the top of image of vol. 2, just into the blank upper margin of vol. 1.
BAL RIBA 1057, 2845 & 2844; 2nd work: Millard Italian, 112; 3rd work: Berlin Catalogue 2673

£25,000 [ref: 94826]

Further illustrations overleaf.

item 33 - FERRARIO, Pietro; Giovanni Giacomo DE' ROSSI.*Palazzi di Roma.*

item 33 - FERRARIO, Pietro; Giovanni Giacomo DE' ROSSI.*Palazzi di Roma.*



PALAZZO DELL' ILL.MO ET ECC.MO SIG. SENATORE DI ROMA NEL MEZZO LA PIAZZA DI CAMPIDOGLIO COMINCIATO DA M. ANGELO BVONAROTA ET È SVA ARCHITETTVRA LA SCALA CON LA FONTE ET ORNAMENTI DI STATVE IL PRIMO ORDINE DELLE FENESTRE CON LA PORTA DI MEZZO È DI GIACOMO DELLA PORTA IL SECODO ORDINE DI GIROLAMO RAINALDI.

Gio. Batt. falda delin. et incis.

Gio. Iacomo Rossi le stampa in Roma alla pace co' priu. del. S. P.

Scala di palmi 40

8 16 24 32 40

9

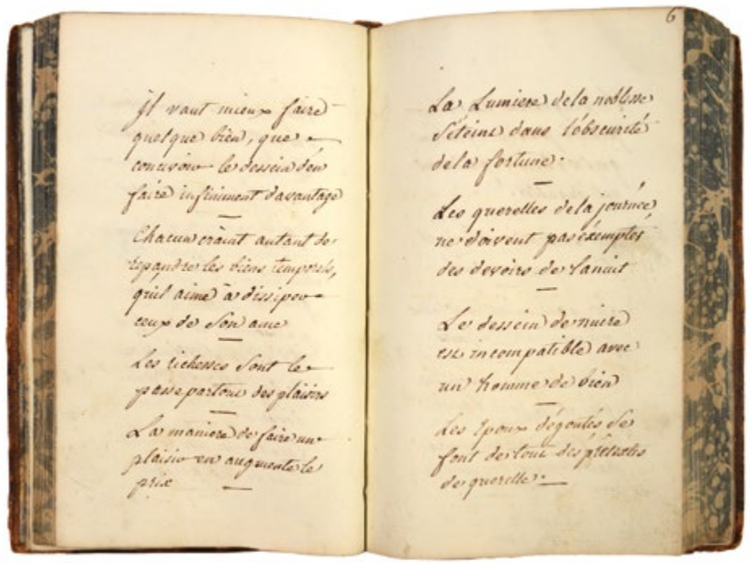
34. Manuscript, French [Maximes and Proverbs] ***Lecture ordinaire d'un pauvre Diable que sa famille a ruine.***
[1700s]

An interesting manuscript collection of French proverbs and maxims written in a legible, neat hand.

Provenance: Bookplate of Victor De Guinzbourg.

8vo, over 220 leaves of manuscript, period sheep in French style with decoration in gilt to spine and marbled page ends, remnant of old label to upper spine, some scuffing with loss and general wear, front hinge partially cracked, leaves quite bright though with some light soiling in places, one leaf with a closed cut to center. Very Good.

£1250 [ref: 93129]



35. CARLEVARIS, Luca. ***Le Fabriche, e Vedute di Venetia.***
Venice, [1703].

Best work by the first distinguished painter of Venetian Veduta and one of the earliest practitioners of this painting type.

Born in Udine, Carlevaris (1663 – 1730) moved to Venice at the age of sixteen. The present work, consisting of 103 engravings, is the most complete survey of the fabriche of the city ever produced and served as a model for Venetian view painters throughout the XVIII century. It is the first series of Venetian views conceived of as a whole and consists of predominantly frontal views of the most important buildings and squares of Venice, particularly the Piazza San Marco. It was intended as an accurate description of Venice's beauty for foreigners. Amongst the most striking views are those of the private palaces (plates 65-103).

'Carlevaris often achieves extraordinary clarity and appeal by the almost modern economy of his line, especially when illustrating the more modest structures that often flank the patrician palaces on which the series is focused. The large blank wall areas soaked with light, the planarity of his of his architectural rendering, and his sky and water, were to be influential not only on his immediate contemporaries, such as Canaletto and Visenti, but also later printmakers like Charles Meryon.' (Millard).

A wide-margined copy of the third edition with the plates numbered 1-101 in second state, and plates 102 and 103 numbered on the left in first state.

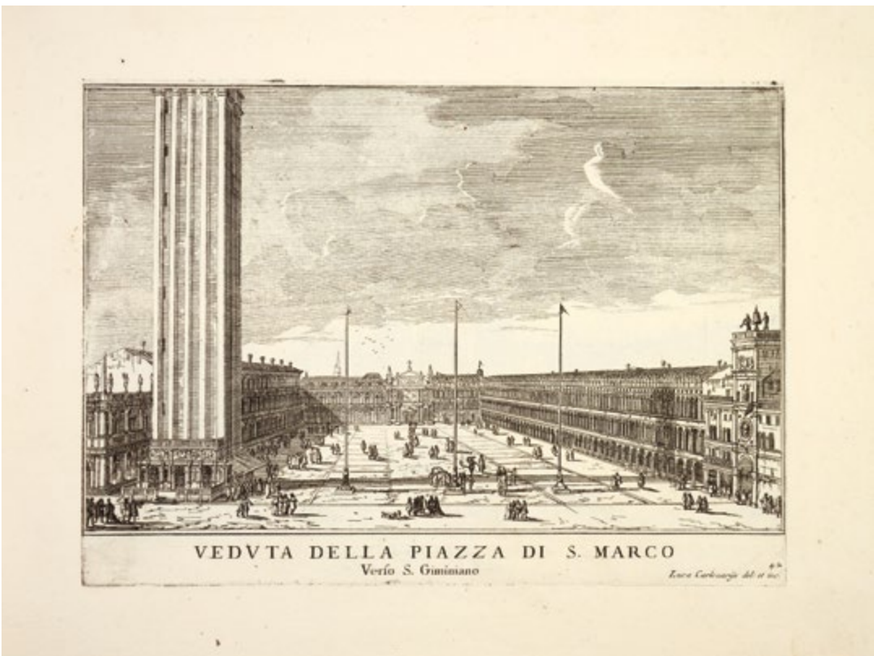
Provenance: Emily, Marchioness of Lansdowne (1819-1895; engraved armorial bookplate).

Landscape folio (30 x 42.2 cm). Engraved title, dedication to Doge Luigi Mocenigo dated 27 May 1703, 103 numbered etched views by Carlevaris; puncture marks to the centre-verso of plate 103 running through to plate 95, with associated small holes to plates 100-103, occasional faint soiling and browning. Contemporary panelled calf, gilt spine with red morocco lettering-piece, speckled edges; rebacked preserving spine.
Berlin Kat 2682.

£37,500 [ref: 89705]

Further illustrations overleaf.

item 35 - CARLEVARIS, Luca. *Le Fabriche, e Vedute di Venetia.*



36. [HORNY, Franciscus Andreas, editor.] *Prislowi Czeska…Adagia Bohemica and Moralia Catonis.*
Konias, Prague, 1705.

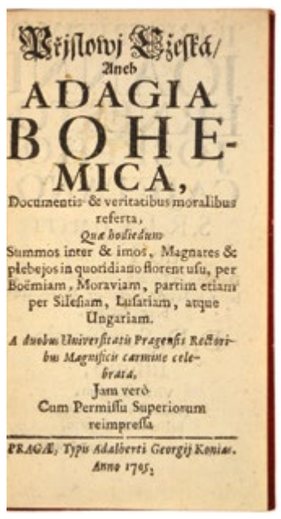
A scarce collection of Bohemian proverbs with Latin explanations or equivalents is followed by *Moralia Catonis*, a collection of proverbial wisdom and morality by an unknown author named Dionysius Cato. This latter work was originally composed in the III or IV century AD, but here appears in Czech in a format first printed in Prague in 1672. *Moralia Catonis* was translated into several languages in the Middle Ages, when it proved to be a highly popular 'textbook' of morality for students. In fact, Chaucer refers to the work in the following description of an uncivilised character in his *Canterbury Tales*: 'He knew nat Catoun, for his wit was rude.'

The present work, like many other items in this catalogue, comes from the collection of the Scottish writer and Baronet William Stirling-Maxwell, whose family owned the Keir House estate from the XV to the XX century. Its other known previous owners are the former American military attaché to the UN and collector of proverbs Lieutenant Colonel Victor de Guinzbourg; the Dutch noble François Xavier de Borluut de Noortdonck; and the American actor Robert Easton. This work was apparently unknown to Duplessis and is very rare. We can locate no copies of either work in the OCLC.

Provenance: Bookplates of William Stirling-Maxwell, Victor De Guinzbourg, and Keir House to pastedowns and front endpaper. Further ownership inscription by Stirling-Maxwell on blank preliminary. From the collection of Robert Easton.

Two works in 1 vol. Prislowi Czeska: ff. 136; wanting final blank, G6; edges gilt. Moralia Catonis, pp. [2], 116, [2]; mild age-toning. 19th-century full crimson morocco, spine lettered in gilt, devices of Stirling-Maxwell to boards in blind; light rubbing to hinges.

£1,750 [ref: 93118]


Prislowi Czeska/
Aneb
ADAGIA
BOHE-
MICA,
Documentis & veritatibus moralibus
referta,
Quæ hodiedum
Summos inter & imos, Magnates &
plebejos in quotidiano florent usu, per
Boëmiam, Moraviam, partim etiam
per Silesiam, Lusatiam, atque
Ungariam.
A duobus Universitatis Pragensis Rectoribus Magnificis carmine celebrata.
Jam verò
Cum Permissu Superiorum
reimpressa.
PRAGÆ, Typis Adalberti Georgij Konias.
Anno 1705.

37. MONTFAUCON, Bernard de. *L'Antiquité expliquée et représentée en figures. [and] Supplément.*
Delaulne, Foucault et al., Paris, 1719-1724.

Magisterial work by the Benedictine monk Bernard de Montfaucon (1655–1741), one of the founders of modern archaeology.

The present work is a catalogue of ancient Egyptian, Greek, Etruscan and Roman artefacts, sculptures and art. Profusely illustrated, it constitutes a pictorial encyclopaedia of the gods, heroes, everyday life, religious customs, and military actions of the ancient world. The book's images of the ancient goddess of liberty brought it to the particular attention of Benjamin Franklin.

Complete sets in contemporary bindings are increasingly difficult to find.

Provenance: Octave de Rochebrune (bookplate).

15 vol., folio, titles printed in red & black, engraved portrait, complete with 1380 engraved plates on 1379 sheets, approximately 200 double-page; a few plates lightly browned, occasional small, light waterstaining to fore-margin, generally crisp, clean & fresh, contemporary sprinkled calf gilt; lightly rubbed, minor wear to extremities.
Brunet, III, 1862 – Cohen, 731.

£12,500 [ref: 94776]

38. SCHEUCHZER, Johann Jacob. ***Kupfer-Bibel, in Welcher Die Physica Sacra, Oder Beheiligte Natur-Wissenschafft Derer in Heil[Ige] Schrifft Vorkommenden Natürlichen Sachen.*** Christian Ulrich Wagner, Augsburg and Ulm, 1731-1735.

Finely bound set of a masterpiece of German baroque engraving.

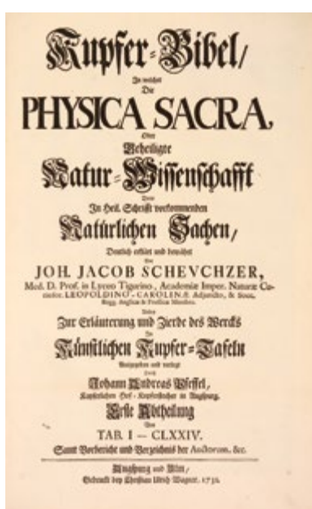
Johann Jakob Scheuchzer (1672 – 1733) was a professor of mathematics and a polymath with a particular interest in fossils. His monumental *Physica Sacra* is a detailed explication of events in the Bible in terms of physics, medicine, and natural history. The work is so profusely illustrated with copper-plate engravings that it became known as the copperplate Bible. Each illustration references a specific book, chapter and verse of the 1611 edition of the King James Bible

Scheuchzer's grudging recognition that fossils were the remains of sea animals and that the biblical time frame needed extension was a step on the way to Lyell and Darwin. (University of Wales). Scheuchzer's work also inspired an art exhibit at the University of Massachusetts – Dartmouth in 2007/8: *Science, Religion, Art.* The organisers noted that:

'A lifelong scholar, Scheuchzer's pursuits of knowledge were wide-ranging and diverse, from science to medicine to paleontology. Like many scientists of the late 17th and early 18th century, Scheuchzer held to the belief that the Old Testament was a factual account of the history of the earth.... In a period before public museums, Scheuchzer presented a seductive view of an imaginary world, viewed through lush frames depicting secondary symbols, plants, animals, heads and other objects, providing the viewer rich material for an inspired vision of the interaction between the natural and the divine powers.'

First edition. 4 vol. Folio (3.8 x 2.5 cm). Engraved frontispiece, 2 mezzotint portraits, 760 engraved plates by Fu üssli and others, the rainbow in plate 66 coloured by hand. Contemporary red morocco gilt; neat repairs to extremities. Nissen ZBI 3660.

£17,500 [ref: 93183]


Kupfer-Bibel/
PHYSICA SACRA,
Natur-Wissenschafft
Natürlichen Sachen,
JOH. JACOB SCHEUCHZER,
Zur Erläuterung und Zierde des Wercks
Köstlichen Kupfer-Tafeln
Johann Andreas Pfeffel,
Erste Abtheilung
TAB. I — CLXXIV.

39. MOLIÈRE, Jean Baptiste Poquelin de. *Oeuvres*.
Paris, 1734.

With François Boucher's illustrations, later state with 'Comtesse' on p. 360 of volume VI.

Highly esteemed by Ray, who writes: 'The book's format is noble, Molière's text is presented with more care than ever before, and Laurent Cars' engravings catch the spontaneity and elegance of Boucher's sketches with easy precision.' While admitting that the accompanying ornamentation is 'both conventional and repetitive,' Ray still finds that Boucher's own contributions of this kind, 'happy fantasies of impudent cupids at play, are of a higher order.'

'Chef-d'oeuvre de Boucher comme illustration; c'est l'un des plus beaux livres de la première partie du XVIIIe siècle.' (Cohen-de Ricci 712)

The Rococo painter François Boucher was one of the most celebrated French artists of the XVIII century.

Provenance: Jasper More (bookplate), Linley Hall.

First edition, 6 vol., 4to. (29.1 x 22 cm). pp. [6], lxiv, lxvii-lxxii, 330; pp. [6], 447; pp. [6], 442; pp. [6], 420; pp. [6], 618; pp. [6], 554, with half-titles, engraved portrait by Lépicié after Coypel, titles with large vignette, 33 engraved plates by L. Cars after F. Boucher, 198vignettes and culs-de-lampe including repeats, historiated initials, contemporary marbled calf gilt, triple fillet border on boards, spines in 6 compartments lavishly decorated with floral and foliate motifs, morocco labels lettered in gilt to second and third, raised bands, red edges.
Brunet III, 1798; Cohen-de Ricci 712-14; Ray, French 6.

£5,000 [ref: 93648]

LE MALADE IMAGINAIRE

LE MALADE
IMAGINAIRE,
COMÉDIE-BALLET.

ACTE PREMIER.
La théâtre représente la chambre d'Argan.
SCENE PREMIERE.
ARGAN *assis, ayant une table devant lui, comptant avec des jetons les parties de son apoticaire.*
TROIS & deux font cinq, & cinq font dix, & dix font vingt. Trois & deux font cinq. Plus, dix-vingt-quatrieme, un petit clystere insinuatif, préparatif, & rémollient pour émollier, humecter, & rafraîchir les intestins de monsieur. Ce qui me plaît de monsieur Fleurant mon apoticaire, c'est que ses parties sont toujours fort civiles,

40. PICART, Bernard (artist). ***Histoire générale des cérémonies, moeurs, et coutumes religieuses de tous les Peuples du Monde. Représentees en 243. Figures dessinées de la main de Bernard Picard: avec des explications historiques, & curieuses; par M. l'Abbé Banier […] & par M. l'Abbé Le Mascrier.***
Rollin Fils, Paris, 1741.

Fine, fresh example, attractively bound, of the most elaborate history of world religion published up to that time, profusely illustrated with more than 300 engravings.

Picart 'earned a place in the history of Jewish art by his realistic portrayal of Jewish religious rites. These constitute an invaluable record of Dutch Jewry in the early eighteenth century… [He] sought out Jews in the synagogue and in their homes in order to acquaint himself with their ceremonies. In his picture of a Passover celebration the artist himself can be seen, hatless, participating in a meal.' (Ency. Judaica, 13, 498). Other volumes cover Islam, the Americas, the Quakers and Hinduism in detail.

Despite condemnation from the Catholic church, the publication of this work was a resounding success. '*Ceremonies and customs* prepared the ground for religious toleration amid seemingly unending religious conflict, and demonstrated the impact of the global on Western consciousness […] as it shaped the development of a modern, secular understanding of religion.' (Hunt)

The present second edition is the first published in France (after Amsterdam), with a text much corrected and sometimes fully rewritten by Lemascrier, who is also the author of a group of dissertations on the same subject, included here for the first time.

Provenance: Saint-Antoine (Rouen, France; neat Latin inscription to titles).

7 vol., folio (30 x 45 cm), engraved frontispiece complete with 232 engraved plates including 32 folding, and 95 engravings in text, including head and tail pieces by Gravelot, titles printed in red and black with a repeated engraved vignette by Cochin; outer margin of 3 leaves in vol. 2 sometime reinforced, contemporary calf, spines with raised bands gilt in compartments, red and orange morocco labels lettered in gilt, marbled endpapers, red edges; neat restoration to joints and head and foot of spines.
Brunet I, 1743; Sabin 4931; Cf. L. Hunt, The Book that Changed Europe: Picart & Bernard's Religious Ceremonies of the World (Harvard UP, 2010).

£7,500 [ref: 90296]

41. DUPRÉ DE SAINT-MAUR, Nicolas-François.
Essai sur les monnoies, ou, Re éflexions sur le rapport entre l'argent et les denre ées.
J.-B Coignard et De Bure, Paris, 1746.

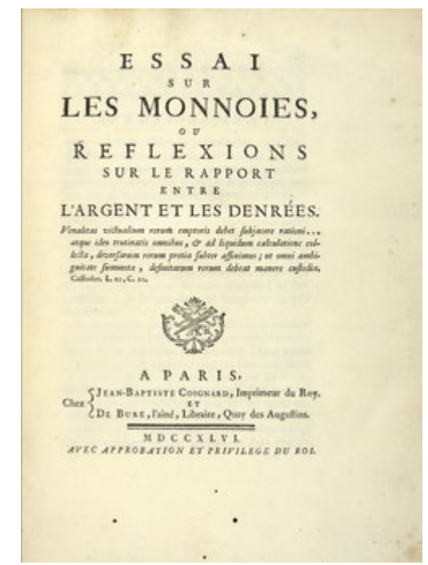
An excellent example.

Nicolas-François Dupré de Saint-Maur (1695-1774) was a French economist and statistician. In this, his major work, he provides a treatment of European coinage and the relationship between the price of wheat, wine, oil, meat, wood and other commodities, and salaries paid from 1002 to 1742. He also tries to demonstrate that food prices have increased twelve-fold since AD 1 and to introduce John Locke's ideas to France - one of the first writers to do so.

Adam Smith praised Dupré de Saint-Maur's food-price statistics in his *Wealth of Nations,* while Buffon relied on his mortality statistics in his *Histoire naturelle de l'homme.*

First edition, 4to, pp. xxi, [3], 220, 188, contemporary mottled calf gilt, red morocco label; neat repairs to joints.

£1,750 [ref: 92206]



ESSAI
SUR
LES MONNOIES,
OU
REFLEXIONS
SUR LE RAPPORT
ENTRE
L'ARGENT ET LES DENRÉES.

A PARIS,
Chez { JEAN-BAPTISTE COIGNARD, Imprimeur du Roy. ET DE BURE, l'aîné, Libraire, Quay des Augustins.
MDCCXLVI.
AVEC APPROBATION ET PRIVILEGE DU ROI.

42. GAUTIER d'AGOTY, Jacques-Fabien. Sammelband of Three Works:
- *Myologie complette en couleur et grandeur naturelle, composée de l'Essai et de la Suite de l'Essai d'anatomie, en tableaux imprimés*. [Bound with:]
- *Anatomie de la tête, en tableaux imprimés*. [Bound with:]
- *Anatomie generale des visceres en situation, de grandeur et couleur naturelle, avec l'angeologie, et la neurologie de chaque partie.*

Paris, 1746, 1748 and 1752.

Impressive volume gathering **Gautier d'Agoty's most important early works - very rarely found together**, with full margins and in **very desirable unfolded condition with all plates superbly varnished.**

The first life-size anatomical illustrations in colour, beautifully rendered thanks to a labour-intensive printing process. Gautier d'Agoty (c.1715-85) was the assistant and successor to the master painter, engraver and pioneer of colour printing Jacques Christophe le Blon (1670 – 1741). Le Blon had experimented with a three-colour process for colour-printing - following Newton's ground-breaking studies into the formation of colour - but it was Gautier d'Agoty who elevated the art to a higher level with the addition of a fourth, black plate which gave the resultant images their superb tonal contrast and artistic depth. He increased the sharpness of the main features of the model and incorporated shadows. The procedure gave rise to the CMYK (cyan, magenta, yellow and key [black]) four-colour printing process, which is still used today. After the death of Le Blon, Gautier d'Agoty's refinement of Le Blon's technique aroused controversy until in 1745 he was awarded the exclusive use of his own technique.

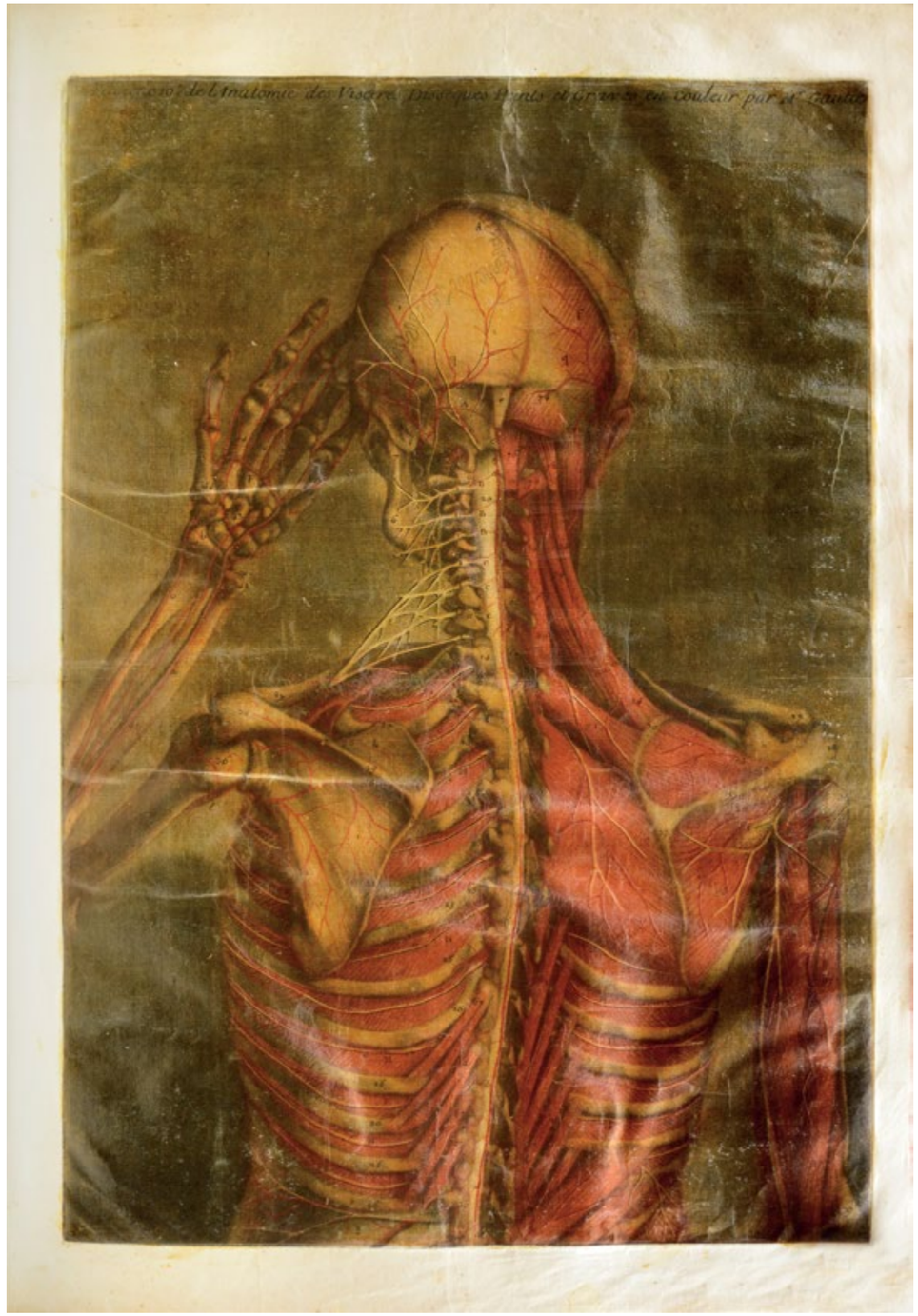
The preferred varnished versions of his images, which he offered at an additional charge, possess a painterly quality previously unattempted in anatomical illustration, and still very much effective today.

Gautier's first project was the production of eight prints of the face, neck, head, tongue and larynx, which he issued in 1745, followed one year later by a second group of twelve mostly larger prints showing muscles of the pharynx, torso, arms and legs. A year later he issued the two works together under the general title *Myologie complette*. The images were from cadavers dissected by Joseph Guichard Duverney, lecturer in anatomy at the Jardin du Roi, and they include especially the celebrated 'Flayed Angel,' sometimes called 'The Angel of the Surrealists.' Duverney saw in Gautier's work a 'convulsive beauty.' As Jacques Prévert puts it: 'A pretty woman with naked or rather flayed shoulders, the skin pinned back on each side. Horror and visceral splendour' (quoted by the Musées nationaux).

Gautier's work on the anatomy of the head includes several finely detailed images from dissections made by Pierre Tarin, another collaborator for a brief period.

The king's surgeon, Mertrud, provided dissections for the first three plates of the Anatomie Générale but after this Gautier d'Agoty himself took over the dissections, and apparently wrote all the descriptions in addition to preparing the plates. These were designed in such a way that four spectacular human figures could be formed by combing three plates together (1-3; 4-6; 10-12, and 16-18).

The large size of the present album means that no plates have required folding - a very unusual and desirable state.



Provenance: Librairie Thomas Scheler, Paris (label); Giancarlo Beltrame collection (1925-2011, Italian industrialist and important collector of scientific works, acquired from the latter).

Three works in 1 vol. Broadsheet (76.5 x 53 cm.) Myologie: Collective title of two parts in red and black, title to 'Essai d'Anatomie' dated 1745, dedication, ff. 2 advertisement, 20 varnished colour-printed mezzotints each with accompanying leaf of text, all window-mounted on larger sheets; Anatomie de la tête: title in red and black, ff. 2 dedication, ff. 2 approbation and advertisement, 8 varnished colour-printed mezzotints mounted on ff. 5, each with accompanying leaf of text, also window-mounted; Anatomie generale des visceres...: ff. 13 explanatory text, the first with drop-head title, with 18 varnished, colour-printed mezzotints, of which 12 designed to form four life-size human figures, all window-mounted; occasional light spotting, a few plates lightly rubbed or creased, a few minor marginal tears repaired. Contemporary green vellum, red edges, modern green cloth slipcase; a bit rubbed and bumped, spine renewed some time ago with white vellum.
Wellcome calls for 24ll. in the Myologie but in this copy there are 25. Wellcome again calls for 24ll. in the Anatomie de la tête; whereas Blake calls for 20p. (or 10ll); this copy appears complete with 13ll. Choulant-Frank, pp. 270-74; Franklin, Early Colour Printing: 1977, 43-44; Wellcome III, p. 97; not in Norman.

£95,000 [ref: 94255]

43. GAUTIER D'AGOTY, Arnaud Eloi; M. Jadelot. ***Cours complet d'anatomie, peint et grave... Pt. I Myologie (all published).***
Chez Jean-Baptiste-Hyacinthe Leclerc, Nancy, 1773.

'These fifteen plates follow a scheme of progress, from the classical figures at the start, to skeletal hands and feet; or we can see it as a strip performance, from fully clad nudes by stages to muscle and bone. The delightful Apollo and Venus starting the theme were of course prepared in four mezzotint plates by Arnauld-Eloi, but painted by a Nancy artist, Jean Girardet, who died five years later... They are certainly **stunning examples from neo-classical France, reproduced with sophisticated art by the Gautier Dagoty process.'** (Franklin, Early Colour Printing pp. 49-50)

Garrison Morton describes Gautier's coloured mezzotints as striking. It had been intended that the complete work would consists of five parts, but only the first seems to have been published (Welcome catalogue).

Gautier d'Agoty (c.1715-85) was the assistant and successor to the master painter, engraver and pioneer of colour printing Jacques Christophe le Blon (1670 - 1741). Le Blon had experimented with a three-colour process for colour-printing - following Newton's ground-breaking studies into the formation of colour - but it was Gautier d'Agoty who elevated the art to a higher level with the addition of a fourth black plate which gave the resultant images their superb tonal contrast and artistic depth. After the death of Le Blon, Gautier d'Agoty's refinement of Le Blon's technique aroused controversy until in 1745 he was awarded the exclusive use of his own technique. Although Gautier d'Agoty's anatomical works have been criticised for their lack of anatomical verisimilitude - he was after all an artist - there can be no doubt that his productions, with their artistic composition, magnificent illuminating colour and haunting facial expressions are extraordinary examples of a visionary artist displaying his abilities to the utmost.

First edition. Large folio (64 x 49.5 cm). pp. [iv], 25 of explanatory text, 15 coloured plates, two showing male and female bodies, 13 showing muscles and body structure, each body part numbered, all printed in four colour mezzotint; 1 plate with tear into image repaired, a few plates with light creases. Modern calf spine over original marbled boards, new free endleaves; light edge wear.
Choulant-Frank p. 273; Singer, Arnauld-Eloi Gautier d'Agoty, 1-15; Wellcome Institute F.432, p 97.

£17,500 [ref: 93459]

44. PUYSEGUR, Le Marechal de. ***Art de la Guerre, par principes et par règles. Ouvrage de... Mis au jour par M. Le Marquis de Puysegur, son fils.***

Charles-Antoine Jombert, Paris, 1748.

Superb example of Puysegur's important *art of war* from the library of the Russian Tsar.

This classic work on warfare balances traditional enthusiasm for models from Classical History and examples of individual bravery, with a suitable emphasis on the increasing importance of firepower and a well-deployed artillery. Part I describes the rules of formation and movement in battle, and part II puts these rules into action in an imagined battle between the Seine and the Loire.

The work was compiled by Marshal Jacques-François de Chastenet de Puységur (1656 – 1743), who served with distinction as the most experienced Marshal of Louis XIV. A lifetime of experience combined with devoted study of the classic texts on warfare went into his *Art de la Guerre*. His son, who also became a Marshal of France, published his father's classic on war posthumously.

Provenance: Paul I, Tsarskoe Selo (monogram to upper cover of the binding); Gilhofer & Ranschburg, Luzern, 14-15 June 1932, lot 360 ("exemplaire magnifique").

First edition, two parts in 1 vol., folio (43 x 29 cm), frontispiece, title, pp. [12], 196; title, pp. 244, [2], with 41 engraved plans and maps, most double page, including large folding map of Paris; tear to corner of one leaf without affecting the text, contemporary red morocco gilt, gilt monogram to covers, spine in seven compartments, green morocco label to second, others richly gilt, raised bands, all edges gilt.
Cohen de Ricci 830 ("superbe portrait").

£19,500 [ref: 86614]

45. [AUGSBURG]. ***A large collection of 18th century illustrations relating to Augsburg and its people.***

A. Schmidt, Erben (54), Nbg., Endter (8), Augsburg, Endress (4), and others (5), [Augsburg, c. 1740-80].

A remarkable and uniquely comprehensive collection of illustrations, providing a fascinating insight into life in the German University Town of Augsburg during the second half of the eighteenth century, all with attractive contemporary colouring. The illustrations cover such diverse subjects as traditional & military costume, domestic scenes, biblical scenes, town plans, gymnastics, jugglers, dwarves, fools, farmers' weddings, children's games, animals and allegorical images (a rooster and a hen).

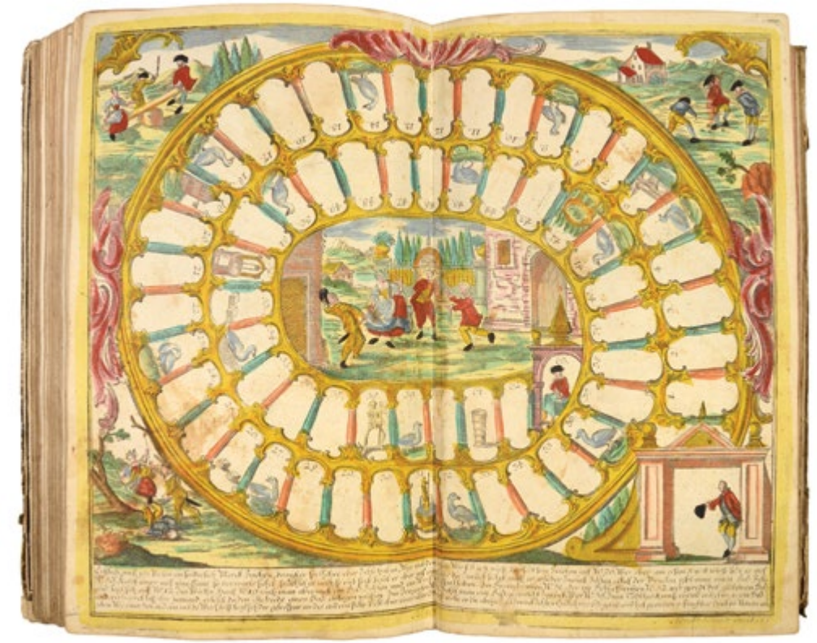
Provenance: Exlibris Scheler v. Lorenz M. Rheude

Folio, c.185 x 310 mm., a sammelband comprising 71 double-page wood-engraved or etched plates, all with contemporary hand-colouring, first plate partly split at fold, second split in half with first half adhering to first plate, eighth plate with repair causing some minor loss to picture, 3 other plates with repairs to reverse, a few minor splits and closed tears around folds, a few plates trimmed slightly with minor loss, some soiling and marking, mostly light but heavy in places, a few old doodles or markings, but overall intact and in good order, contemporary half vellum, badly worn.

£25,000 [ref: 95764]

Further illustrations overleaf.

item 45 - [AUGSBURG]. *A large collection of 18th century illustrations relating to Augsburg...*



46. [LOUIS XV]. ***Relation de l'arrivée du Roi au Havre de Grace le 19 septembre 1749 et des fêtes qui se sont données à cette occasion.***
Hippolyte-Louis Guérin et Louis-François Delatour, Paris, 1753.

Fresh example of this attractive livre de fêtes, bound in red morocco with the arms of France, beautifully printed with strong impressions showing maritime displays for Louis XV, as well as a fine illumination of Le Havre's main avenue.

After the Treaty of Aix-la-Chapelle in 1748, the King of France wished to visit a French port. He chose Le Havre, where a 'naval battle' was organised for him in which manoeuvres carried out by 400 sailors.

The fine binding was made in the workshop of the King's library. The large gilt border with grapes, leaves and birds can be found on other copies of the book, as well as other *livres de fête* (such as Louis-Elizabeth's wedding in 1740 and the Dauphin's wedding in 1747).

Provenance: Hugh Lupus, 1st Duke of Westminster (1825-99; armorial bookplate to upper pastedown, with motto 'Virtus non stemma', Eaton 1884).

Broadsheet (62.7 x 47 cm), title, dedication leaf, pp. 16, engraved title vignette and head- and tail-pieces and six double-page plates, all by Le Bas after Descamps (plates) and Slodtz/Slotz (vignettes); very light occasional marginal spotting, marginal closed tear to a plate, contemporary red morocco, covers with gilt borders with grapes and birds, fleur-de-lis corner pieces, large gilt arms of France in the centre, gilt turn-ins, marbled endpapers, all edges gilt; rebacked retaining contemporary morocco label lettered in gilt, a bit scratched and rubbed.
Cohen-de Ricci 868; Ruggieri 581; arms: OHR 2495, fer 10.

£4,000 [ref: 92245]

47. [LE JEAN]. ***Introduction à la révolution des Pays-Bas, et à l'histoire des Provinces-Unies.***
[Claude-François Simon, Paris], 1754.

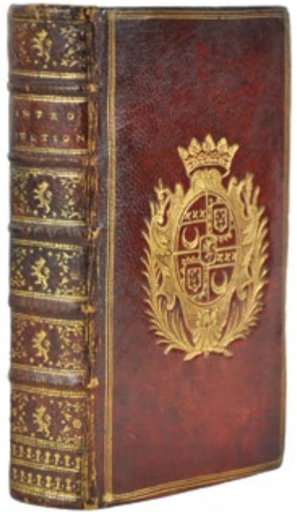
As mentioned in the preface, this *Introduction* makes generous use of the works of Grotius, and focuses on the period from 1550 to 1648, in particular the celebrated Dutch Revolt and the Peace of Westphalia. The provinces in question were part of the Spanish Empire until the first of the so-called 'bourgeois revolutions.' The work also covers the major religious changes of the time including the rise of Protestantism and Calvinism. Its authorship remains uncertain: it is attributed to a Le Jean by Barbier, and to a Déjean by Hoefer, following Adelung.

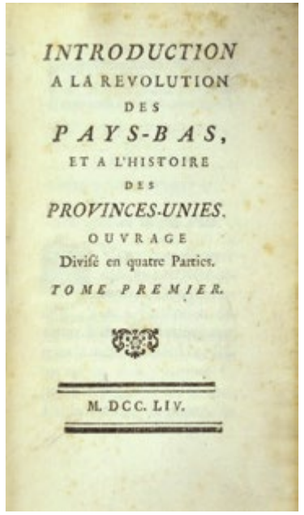
Among the arms on the cover are those of the Lestevenon family. Mattheus, heer van Berckenrode (1715-97) worked as a city-secretary in Amsterdam before being appointed Dutch Ambassador to France in 1748. He held this position for 44 years, witnessing all of the events of the French Revolution. Born into a powerful and wealthy regent family, he owned a large library, the sale of which offered almost 4700 lots in 1798. The present work was not among these lots, and very few of Lestevenon's books seem to have been bound in morocco.

Provenance: Mattheus Lestevenon van Berckenrode (Lestevenon's gilt coat of arms to covers and Berckenrode's lions to spine); Charles Baron de Selby (1755-1823, an English-Danish merchant, landowner and diplomat who worked in the Netherlands; armorial bookplate to upper pastedown with motto 'Semper sapit suprema'); Librarie Ancienne & Moderne Henry Picard (bookplate to verso of upper fly leaf).

Four parts in 1 vol. 8vo (16.8 x 10.3 cm). pp. xl including title, 160; pp. viii including title and half-title, 272; pp. viii including title and half-title, 154, [4]; occasional light foxing. Contemporary red morocco, large gilt coat of arms to both boards centres, spine with raised bands, gilt rampant lion and gilt lettering to compartments, all edges gilt, marbled endpapers, green bookmark; a bit rubbed.
Barbier II, 962e; Hoefer XIII, 378; Ruggieri 1051 (similarly bound).

£1,500 [ref: 86479]





INTRODUCTION
A LA REVOLUTION
DES
PAYS-BAS,
ET A L'HISTOIRE
DES
PROVINCES-UNIES.
OUVRAGE
Divisé en quatre Parties.
TOME PREMIER.

M. DCC. LIV.

48. ZOCCHI, Giuseppe. ***Scelta di XXIV vedute delle principali contrade, piazze, chiese, e palazzi della Città di Firenze.***
Giuseppe Bouchard, Florence, 1754.

A complete set of the finest pictorial record of the historical architecture of Florence in the XVIII century. In red morocco by Derome.

Zocchi (1711-1767), a painter, draftsman, and etcher, was the protégé of Gerini, who commissioned these prints and also paid for Zocchi's artistic education in Rome, Bologna, and Lombardy. Although he made easel and mural paintings, Zocchi's oeuvre is richest in drawings and prints.

The present series was etched by a team of twelve artists after Zocchi's designs. The four most important squares are shown at times of great festivity, and are most likely the earliest views Zocchi made for this series. Other plates demonstrate various uses of the River Arno, the splendid bridges that cross it, and the great buildings along its shore. The series as a whole presents Florence in a wonderful light, as a city of beautiful architecture with a lively population:

'Consistently celebrative and accomplished, this collection shows a city striving to maintain a placid and prosperous appearance; Zocchi's limpid vision, similar to Carlevaris' and Visentini's interpretations of Venice, endow the city with cohesion and serenity.' (Millard)

Provenance: Russian Stroganoff family with XIX century armorial bookplate displaying motto 'Terram opes patriae sibi nomen.'

Second edition. Folio (58 x 41.5 cm). Double-page engraved allegorical title page, engraved dedication, engraved map, 24 double-page etched and engraved plates numbered I-XXIV, engraved by Corsi, Franceschini, Gabuggiani, Gregori, Papini, Muller, Marieschi, Monaco, Pazzi Pfeffel, Seuter, Sgrilli, Vasi, after drawings by Zocchi. Contemporary red morocco gilt by Derome (ticket to title); small hole (50 mm) to blank outer margin outside plate plate mark of plate VII, tiny area of restoration to verso plate XXIII outside plate mark.
Berlin Kat. 2700, Brunet V, 1107.

£37,500 [ref: 94763]

49. ZOCCHI, Giuseppe. ***Vedute delle ville, e d'altri loghi della Toscana.***
Giuseppe Bouchard, Florence, 1757.

Complete set of the finest pictorial record of Tuscany in the XVIII century - a fine example.

Zocchi (1711-67), a painter, draftsman, and etcher, was the protege of Gerini, who commissioned these prints and also paid for Zocchi's artistic education in Rome, Bologna, and Lombardy. Although he made easel and mural paintings, Zocchi's oeuvre is richest in drawings and prints.

The third (second Bouchard) edition. The first was published in 1744 and a second (Bouchard's first) in 1754. The fine plates show Tuscan villas set in gardens and the surrounding bucolic landscape. The scenes are enlivened by human and animal activity, often of a humorous nature: a man fights to control his cloak whilst his hat is whisked away by a Tuscan hill-top wind. To the more discerning viewer, the work is a powerful example of political art with the engravings carrying pro-Tuscan, and specifically pro-Florentine, messages.

After the death of Grand Duke Gian Castone in 1737, the duchy devolved to a regency under imperial command, which caused tensions with the local nobility. These views provide a stocktaking of Tuscan villas during this period alongside efforts to balance the differing aims of the Imperial court, the resident government, and the local owners. Thus bridges illustrate the good transportation network of Tuscany; the fortifications in the background demonstrate the security of the land; and the activities of local inhabitants along the shores of the Arno prove their industriousness and the serenity of country life.

Provenance: Emily, Countess of Shelburne, later Marchioness of Lansdowne (1819-1895; booklabel and ink ownership inscription to title margin).

Landscape folio (390 x 58 cm). Etched title and 50 etched plates of the villas of Tuscany after Zocchi by Piranesi and other, mostly Italian, engravers; occasional very minor soiling. Contemporary mottled calf, spine gilt, red morocco label; neat repairs to joints and edges.
Millard, Italian Books, 169; Berlin Katalog 2701.

£30,000 [ref: 89706]

50. DANTE ALIGHIERI. ***La divina commedia … con varie annotazioni, e copiosi rami adornata [with the minor works].***
Antonio Zatta, Venice, 1757-1758.

Large and crisp copy of the magnificent Zatta edition of Dante, the first substantial critical edition since the mid-XVI century; also the first illustrated edition to be published since 1596. This edition was the first to contain Giuseppe Pelli's *Memorie per servire alla vita di Dante e alla storia della sua famiglia,* which came to be considered the most substantial biographical essay of the century.

'Dante's theme, the greatest yet attempted in poetry, was to explain and justify the Christian cosmos through the allegory of a pilgrimage. To him comes Virgil, the symbol of philosophy, to guide him through the two lower realms of the next world, which are divided according to the classifications of the 'Ethics' of Aristotle. Hell is seen as an inverted cone with its point where lies Lucifer fixed in ice at the centre of the world, and the pilgrimage from it a climb to the foot of and then up the Purgatorial Mountain. Along the way Dante passes Popes, Kings and Emperors, poets, warriors and citizens of Florence, expiating the sins of their life on earth. On the summit is the Earthly Paradise where Beatrice meets them and Virgil departs. Dante is now led through the various spheres of heaven, and the poem ends with a vision of the Deity. The audacity of his theme, the success of its treatment, the beauty and majesty of his verse, have ensured that his poem never lost its reputation. The picture of divine justice is entirely unclouded by Dante's own political prejudices, and his language never falls short of what he describes.' PMM

Provenance: Jasper More (bookplate, vols 1-2) – Robert More of Linley (bookplate, vols 3-4).

5 vol., 4to (27.4 x 20 cm), half-title with note to the reader on verso, frontispiece, title in red and black with vignette, engraved portrait of the dedicatee Elisabetta Petrowna, engraved dedication, pp. [12], xlviii, ccccviii; pp. ccccxiii, [3]; pp. cdcccliii, [4], 103; pp. xii, 408; pp. [4], 264, lxxxiv, [2]; 114 engraved plates in total by Magnini, Rizzi, Crivellari and others after Fontebasso, Zompini, Schiavonio and Marcaggi, 169 vignettes ('argomento' at head of each canto, heads and tailpieces) and 106 initials, 1 folding genealogical table with engraved arms, contemporary sprinkled calf, gilt spines with morocco labels, occcasional light staining.
Brunet II, 505; Gamba 396.

£6,500 [ref: 93646]

51. [EMBROIDERED BINDING] BALDOVINI, Francesco. ***Il Lamento di Cecco da Varlungo... colle note d'Orazio Marrini.***
Francesco Locatelli, Bergamo, 1762.

A fascinating example of Italian embroidered binding from the mid-XVIII century.

8vo, pp. lx, 279, engraved frontispiece portrait, contemporary binding of Italian white silk, sides embroidered with gold thread in an ornamental pattern framing the arms of a member of the Royal House of Austria in gold, blue and black threads on the upper board, on the lower board a floral design of gilt thread, stunning endpapers of gold foil printed with design of hounds and stags in forest, all edges gilt; worn and somewhat faded.

£650 [ref: 74764]

52. LEDERMÜLLER, Martin Frobenius. *Versuch bey angehender Frühlingszeit die Vergrösserungs Werckzeuge zum nützlich und angenehmen Zeitvertreib anzuwenden. Essai d'employer les instruments microscopiques avec utilité et plaisir dans la saison du Printems.*
A.L. Wirsing, Nürnberg, 1764.

Crisp example with twelve bright hand-coloured plates.

Ledermüller himself produced the drawings for this study, his second book, after the botanical artist Fossier. The plates depict microscopal views of plants, including the iris, rose, and ranunculus, alongside images of their component parts. Their rendering in bright colour and vivd detail has led Rautenberg to describe the book as the most beautifully decorated work in Ledermüller's oeuvre ('Beitr. alter Naturwiss. Werke', V).

Ledermüller (1719-69) was a German physician, lawyer, self-taught naturalist and keeper of the natural history collection of the Margrave of Brandenburg-Colmbach. He began his microscopical studies under the direction of Dr Christoph Jacob Trew, a wealthy physician and keen botanist. In 1763 he published his first book *Mikroskopische Gemüths- und Augen-Ergötzung*, a manual for the amateur microscopist with engravings of plant, animal, and inorganic objects seen through a microscope.

First edition. Folio (40 x 29.5cm). Hand-coloured title with rococo border engraved by Wirsing after Ledermüller, pp. 48, text in two columns in German and French, with 12 hand-coloured plates engraved by Wirsing after Ledermüller; light and small waterstain to lower margin of a few leaves.Contemporary half-calf over marbled boards, spine with raised bands and red title-label, speckled edges; joints and edges rubbed, top of spine chipped. Nissen BBI, 1160; Hunt 581.

£5,750 [ref: 90122]

53. [EROTICA] - [HANCARVILLE, Pierre-Francois Hugues, d']. *Veneres uti observantur in gemmis antiquis.*
Lugd. Batavorum [but Naples, ca. 1771].

Fine hand-coloured copy of this fully engraved work, printed on papier verge de Hollande extra-fort - one of these 'rarissimes exemplaires dont les figures, chefs-d'oeuvre de gravure, ont ete peintes dans un coloris d'une beaute surprenante' (Pia).

Hancarville catalogued Sir William Hamilton's collection of ancient vases in Naples in 1764, from which it is likely he took some inspiration for these images showing a collection of classical erotica, supposedly taken from actual medallions. In 1777 he travelled to London, where he arranged the second edition of this work with the text also in English.

Our copy matches Pia's description; the number of plates may vary.

Provenance: de J. v. E. (gilt arms and initials to upper covers, bookplate? removed); French bookseller (catalogue entry inserted).

2 vol., small 4to (20.7 x 15.4 cm), fully engraved: hand-coloured title numbered 1, pp. 10 preface in red with black borders, plates numbered 2-30, hand-coloured, each with a leaf or two of text in red within red border; hand-coloured title and 35 hand-coloured plates with text leaves as before - in all 66 hand-coloured plates including two titles. Contemporary marbled calf, spines with raised bands gilt in compartments, brown morocco labels lettered in gilt, marbled endpapers, red edges; a bit rubbed, hinges a bit weak.
Cohen 476; Pia Enfer 1487-1488.

£12,500 [ref: 86710]

54. du CHENTEAU, Théodore. ***Carte philosophique et mathématique. [...] Accompagnée du Calendrier magique et perpétuel [...].***
Printed at the Chateau de Schaerbeeck, Bruxelles, 1775.

Rare set of engravings derived from the *Calendarium Naturalium Magicum*, supposedly devised by Tycho Brahe.

'In the mid-eighteenth century the revival of interest in hermetic ideas in the context of the evolving freemasonry in France inspired this reworking of the seventeenth century *Calendarium* into a new form by du Chenteau. The *Calendarium* was a large engraving issued by Johann Theodor de Bry in 1620, and edited by J. B. Grosschedel von Aicha, which advertised itself as having been devised by Tycho Brahe, although there is no evidence he was associated with it in any way. It consists of a table of magical correspondences associated with the numbers one to twelve, for the most part copied from Henricus Cornelius Agrippa's *De Occulta Philosophia.*

'In this eighteenth century reworking, these correspondences are translated into French, and joined by three diagrams copied from Georg von Welling's *Opus Mago-Cabbalisticum* 1719, a popular work for masons at this time, and ten from Robert Fludd's *Utriusque cosmi historia,* and some other engravings from seventeenth century alchemical works. The engraving was given a masonic dimension by placing the two pillars of Jakin and Bohaz on the top left and right. Around these columns grows a wreath of vegetation, on the right spiralling clockwise, and on the left anti-clockwise.

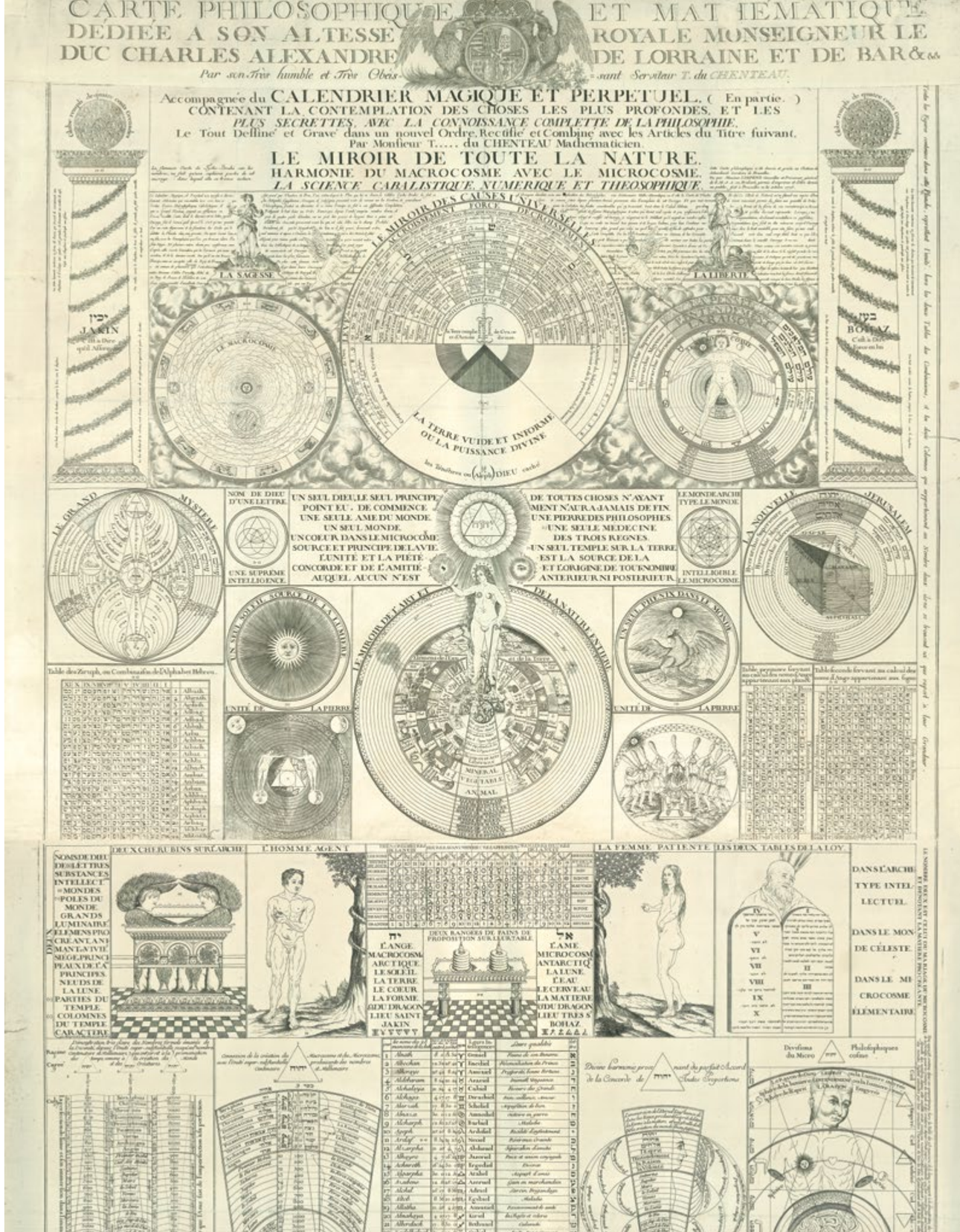
'The tables of correspondence are headed with the names of God in one to twelve letters. The various things magically associated with each number, such as the elements, planets, angelical hierarchies, plants, minerals, animals, colours, precious stones, and others, are meticulously listed. These are for the most part derived from the earlier engraving, but du Chenteau has added much supplementary material which he felt would be of interest to his masonic audience. For example, there is a table of the Hebrew alphabet together with the symbolic meaning of each letter, there is a whole new section of text explaining the tables of the planets, and some text added explaining the seals under the number three. The *Carte* continues to emphasise the supposed connection with Tycho Brahe.

'At the centre is the famous diagram of the human mind and the reflection of the spiritual world in its inner structure, found in Robert Fludd's great work on the microcosm, *Utriusque cosmi... historia*, 1617-1620, with the illustration adapted to the conventions of the eighteenth century.' (*Silent Language*).

The Ritman example was in 5 conjoined sheets although the overall dimensions are the same as the present example.

Four engraved sheets, each 76 x 94 cm, window mounted; engravings restored along edges and reinforced along folds from verso. Bound in modern half calf gilt.
The Silent Language. The Symbols of Hermetic Philosophy. Exhibition catalogue compiled by Adam McLean. No. 54.

£10,000 [ref: 89461]



55. CONDILLAC, Etienne Bonnot de. ***Le Commerce et le Gouvernement. Considerés relativement l'un à l'autre: Ouvrage Élémentaire...Premier Partis (Seconde Partie)...***
Chez Jombert & Cellot, Librairies, rue de Dauphine, A Amsterdam et se trouve à Paris, 1776.

Condillac made his name both with economic and with philosophical writings. His most important economic work is *Le Commerce et le Gouvernement*, published the same year as Adam Smith's *Wealth of Nations*, in which he presents his subjective theory of value.

In his theory of *vrai prix* [true price], Condillac proposed a theory of human history divided into two phases: progress and decline. Progress is marked by a rational use of resources; decline is precipitated by bad behaviour from the upper classes that then trickles down to the workers, encouraging excess, luxury, and false prices that harm the masses. Condillac saw the remedy to this as *vrai prix*, a true price created by the unimpeded interaction of supply and demand, to be achieved by complete deregulation. People would be taught to work toward their best interest in an open market through a reshaping of their perceptions. By advocating of a free market economy in contrast to the prevailing contemporary policy of state control in France, Condillac influenced classical liberal economics.

According to Goldsmiths catalogue there are at least two issues in 1776, neither of which is given precedence. This is the two-volume edition, here bound as one with separate pagination (1173). Higgs lists what is probably a ghost edition of 1772 of which there are no known copies.

Condillac took holy orders between 1733 and 1740 at Saint-Sulpice church in Paris. He was then appointed Abbot of Mureau and devoted his whole life, with the exception of an interval as a court-appointed tutor at the court of Parma, to speculative thought. In Paris he was involved with the circle of the philosopher Denis Diderot, and he developed a friendship with Rousseau that lasted to the end of his life. His writings were heavily influenced by the English philosopher John Locke.

First edition, 2 vol. bound together, 12mo. pp. [iv], 273, [3] blank; [iv], 180, uncut, original wrappers; worn and slightly dust soiled, spine rubbed, two discreet library stamps on title page.
Goldsmiths 1173; Einaudi 1209.

£2,500 [ref: 93870]

56. DRUMMOND DE MELFORT, Louis Hector Comte De. ***Traite sur la Cavalerie.*** De l'Imprimerie de Guillaume Desprez, Paris, 1776.

Scarce and impressive work on cavalry: beautiful red morocco copy of the Prince de Condé, a great grandson of King Louis XIV and a great military general.

Dedicated to Louis XVI, the 32 superb and very large plates represent different aspects of the instruction of an individual horseman and of dressage, as well as cavalry formations and tactical manoeuvres. Each horseman and each horse is drawn individually and shown against a countryside backdrop. Most of the plates have a descriptive cartouche in addition to the explanations in the text volume.

The author, of Scottish origin, was a Lieutenant-General of Cavalry who saw active service in Germany, Italy and Flanders between 1735 and 1762.

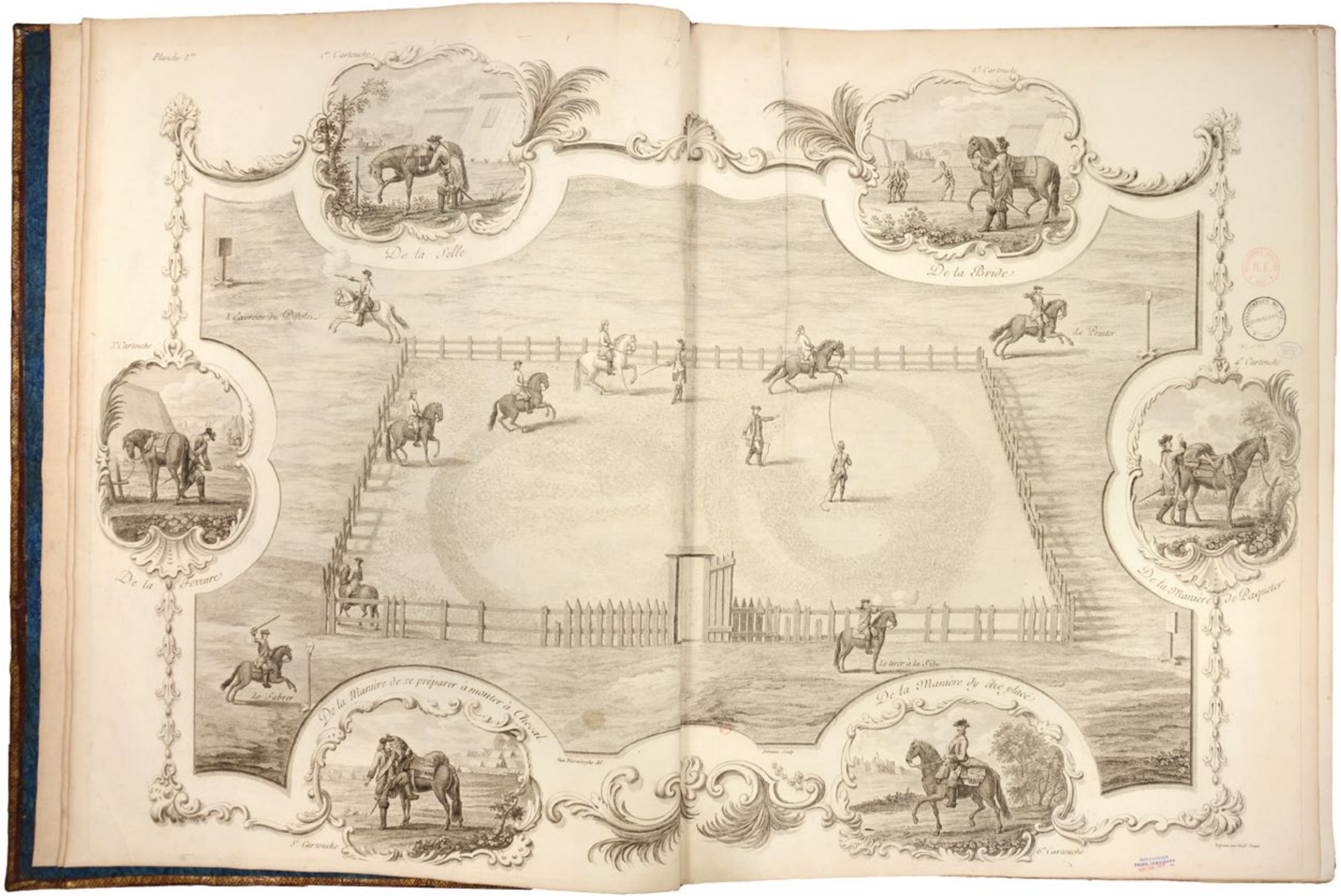
Provenance : Louis-Joseph de Bourbon-Condé (arms to atlas; 1736-1818); Confiscated at the Revolution, then in Bibliothèque du roi, Compiègne, then to; Bibliothèque nationale in 1873 until 1976 (exchanged; stamps).

2 vol.: text folio (44 x 29 cm), atlas broadsheet (65 x 50 cm).
Text: engraved frontispiece by Ingouf l'aîné, title page with engraved vignette by Macret, dedication with engraved head-piece by Bruneau, each part with 3 engraved vignettes (including 2 by Louis-Nicolas Van Blarenberghe), 2 engraved tail-pieces, one engraving by Van Blarenberghe at end, and 11 plates; frontispiece and title with foxing. Atlas with 32 double-page plates, including 3 folding, most after Van Blarenberghe (1 and 24 not signed, 21 by Dupuis); a few marginal closed tears, contemporary full red morocco gilt, spines with raised bands, atlas with gilt arms to covers, gilt edges.
Mennessier I-408; Brunet II-842; Nathalie Lemoine-Bouchard, « L.-N. van Blarenberghe et le Traité sur la cavalerie de Drummond de Melfort », Histoire de l'art, 1999, p..57-69; not in Mellon. Cf. OHR 2365-7 for the arms.

£48,500 [ref: 94757]

Further illustration overleaf.

item 56 - DRUMMOND DE MELFORT, Louis Hector Comte De. *Traite sur la Cavalerie.*



57. LE ROUGE, George Louis. ***Details des Nouveaux Jardins à la Mode. Jardins Anglo-Chinois. Ier - XXième Cahier.***
Le Rouge, Paris, 1776-87.

Le Rouge's expansive and virtually unobtainable publication on gardens in the Anglo-Chinese manner.

The most impressive illustrated record of garden design produced during the 18th century, Le Rouge's publication is the fullest collection of engraved views of gardens in the prevailing Anglo-Chinese manner and also of contemporary gardens in other traditions; the range extends chronologically from George Loudon's early 18th century layout at Wanstead (well illustrated on six plates) to the Jardin de Monceau and Ermenonville. The plates comprise a great number of plans for gardens as a whole and for individual parterres, woodlands and labyrinths, also designs for pavilions, temples, kiosks, dairies and similar garden buildings in classical, Gothic and Chinese styles. There are additional illustrations of balustrades and trillage, bridges, menageries, aviaries, theatres and amphitheatres, grottoes, hermitages, greenhouses, follies, cascades, fountains and statuary.

There is extensive coverage of the major gardens and a host of minor gardens in England, France and Germany. Among English gardens Stowe and Kew are dominant, alongside less expected ones like Blair Atholl and Buckingham House (the garden of the future Buckingham Palace.) French gardens given prominence include those of the Chateau at Roissy, M. de Saint-James's garden at Neuilly, many gardens in and around Paris, Marly, the Trianon, and so on. A complete cahier is devoted to the Désert de Retz, a charming collection of landscaped ruins conceived by its dilettante owner the Chevalier de Monville.

Germany is well represented by Pigage's Schwetzingen in its formal French style before the later picturesque additions, and by the garden of the episcopal palace of Werzburg, shown on six very fine plates after drawings by its designer, the court gardener J. P. Mayer. The Bagno at Steinfort, the Count von Bentheim's residence near Munster, gets the widest coverage of any European garden, taking up almost the whole of three cahiers in 54 plates.

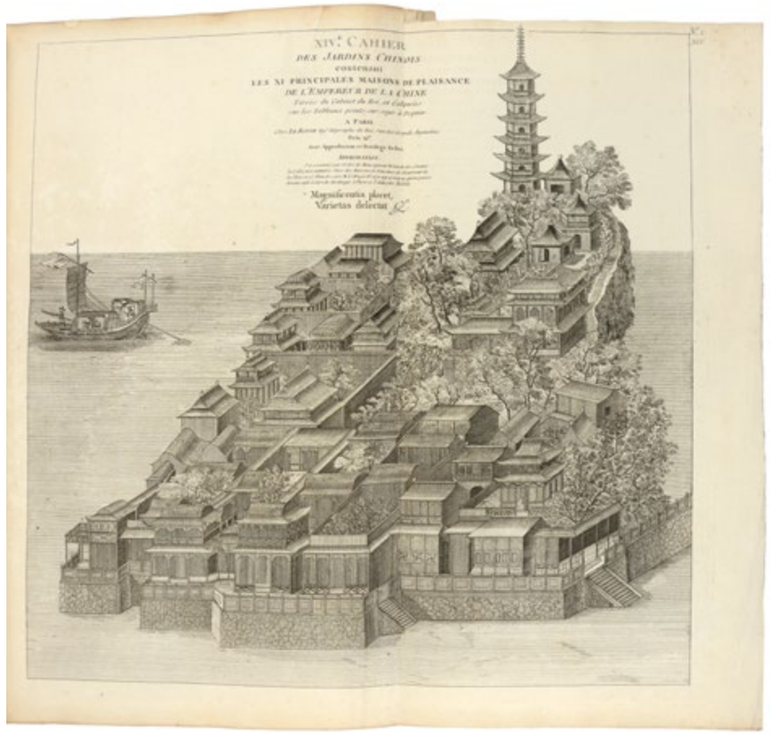
From the point of view of garden theory the most interesting parts of the work are cahiers IV and V. Cahier IV copies, in a different format and without acknowledgement, almost the whole of the illustrations of Overton's 'Temple Builder's Most Useful Companion' (published in 1766), and Wrighte's 'Grotesque Architecture' (published in 1767), both collections of designs for garden buildings intended for an English readership and now transformed for continental use. Cahier V - not present in this copy as usual - comprises an edition in French of both text and plates of Chambers's Designs of Chinese Buildings, the only instance of the use of a printed - as opposed to engraved - text in the entire 21 cahiers and emphasising Chambers' importance as the interpreter of Chinese buildings and gardens to Western taste. Cahier V is almost always lacking from otherwise complete sets of Le Rouge as it was available separately, was issued in a different format and with its own title-page.

The crowning feature of the Le Rouge compilation is a series of 97 plates, making up the four cahiers XIV, XV, XVI and XVII, which show the gardens and palaces of the Emperor of China. The original drawings for them were made in China after paintings on silk, at the instigation of the Swedish ambassador, and entrusted to the Marquis de Biencourt to be engraved in Paris. They go far beyond Chambers in their accurate depiction of the palaces and their surroundings, and they give the first really coherent picture of Chinese landscaped gardens with their pavilions, artificial mounds, numerous pavilions, zig-zag steps, streams with waterfalls and bridges, pines and ornamental trees and groups of stones. They comprise delicate landscape views, perspective views and that mode of plans in which the effect is conveyed by laid down front views. If they lack the novelty and something of the grandeur of the engravings done for Father Ripa they also provide a fuller coverage and the one cahier devoted to the gardens at Jehol which were the subject of the Ripa engravings also offers interesting historical comparisons, as the gardens had changed in the half century since their first illustration by Ripa.

'Ces planches ont été jadis fort recherchées; on en trouve difficilement la suite complète.' (Brunet).

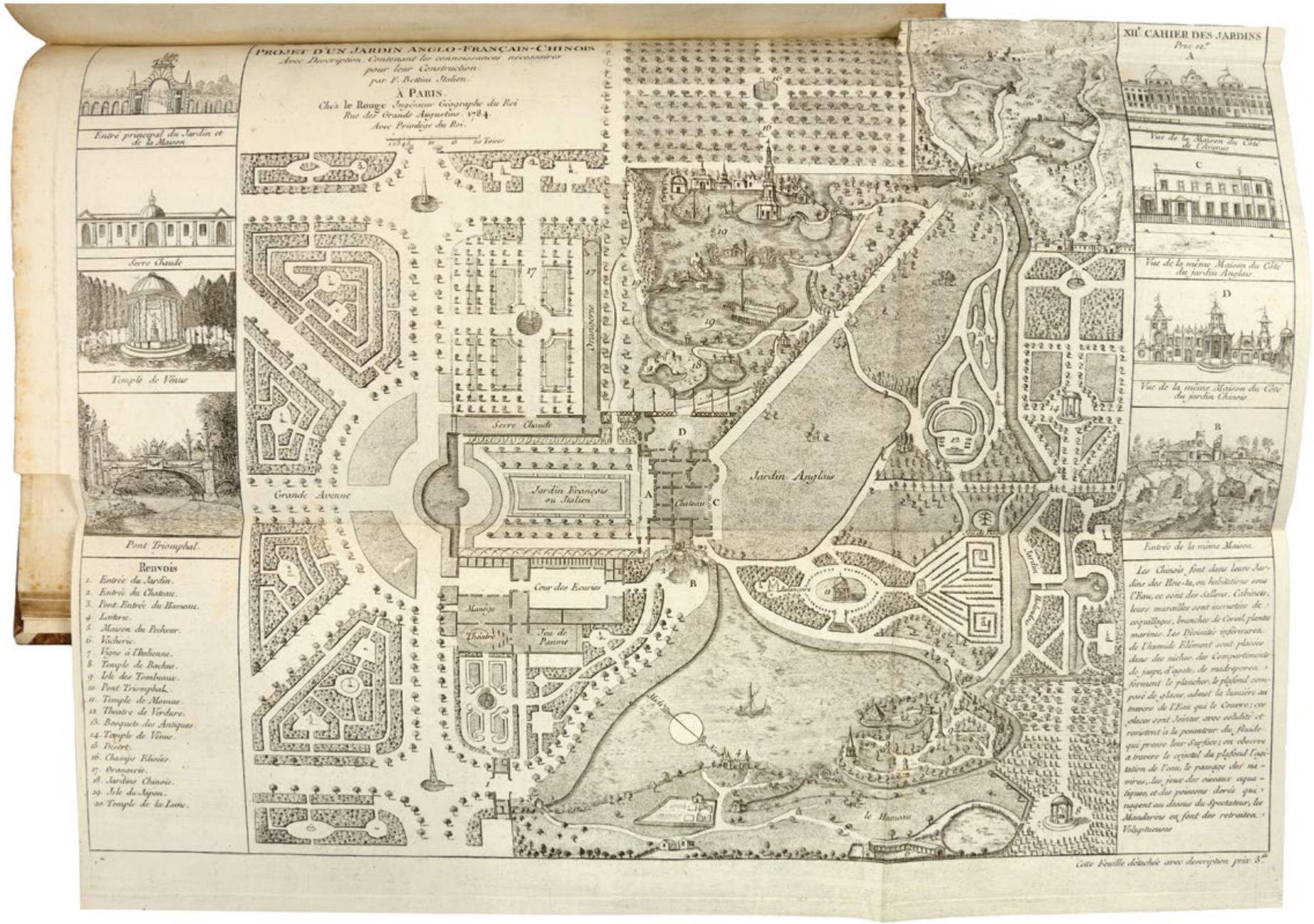
20 parts in 2 vols., folio (43.5 x 29 cm); vol. I: Cahiers I - XII (without Cahier V - see below); vol. II: Cahiers XIII - XXI. Cahiers I - IV - 109 engraved plates (including engraved index leaves). Cahiers VI - XXI - 363 engraved plates (including engraved index leaves), cahier X with 11 plates as issued plus the additional 2 large folding plates. Various sheet sizes, numerous folding plates. Cahier II printed on thick blue paper, occasional light spotting and toning, occasional minor tears to leaf edges and occasional minor repairs, later calf-backed marbled boards, spines with gilt decoration and original black morocco and calf title labels retained, all edges speckled red.
Berlin Cat 3312 - 19 cahiers, 455 plates; Brunet III, 998.

£30,000 [ref: 87915]



Further illustration overleaf.

item 57 - LE ROUGE, George Louis. *Details des Nouveaux Jardins à la Mode.*



58. PONCET DE LA GRAVE, Guillaume. *Calligraphic manuscript: Précis historique de la Marine Royale de France, depuis le commencement de la monarchie jusques a nos jours. Par M. Poncet de la Grave, procureur general de la Admirauté de France.*
Paris, 1776.

An exceptional presentation & association manuscript, bound for and with manuscript dedication to King Louis XVI from the author, with the arms of Marie-Antoinette on the doublures indicating that the book was subsequently presented directly from the King to her.

This beautiful manuscript, specially prepared for presentation to the King and comprising 394 pages of text followed by 22 pages explaining the marine terms used throughout, was presumably written and decorated by the eminent XVIII century French calligrapher J. Foyt. Foyt prepared another manuscript for the dedicatee, De Sartine, which was similarly produced in imitation of a printed book. That copy was bound in red morocco by Derome, and was later found in the Nicolas Yemeniz and Cortland Bishop collections

Guillaume Poncet de la Grave (1725 – 1803) was a French historian and the King's attorney at France's Senior Admiralty Court.

The text, a history of the French Navy from its inception to the time of Louis XVI, is the same as that published in *Précis historique de la Marine Royale de France, depuis l'origine de la monarchie jusqu'au Roi régnant* (Paris, Eugene Onfroy, [1780]). The published edition is in two volumes and without illustrations, and includes a different dedication (to Monseigneur de Sartine, Ministre et Secrétaire d'État au Département de la Marine) and preface. There is an index at the end of each volume.

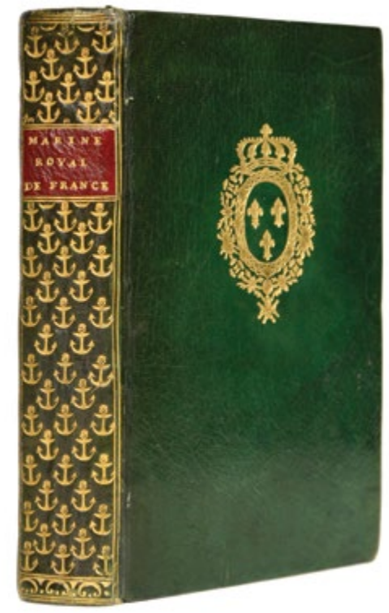
The history is written in four divisions:
1. From the Navigation of the Gauls to Charlemagne
2. From Charlemagne to the Crusades
3. From the Crusades to Louis XIV
4. From Louis XIV to Louis XVI

The manuscript is composed of a half-title; a title-page with an ornament designed with the arms of France; a presentation leaf to the King with the autograph signature of the author; a preface of five pages with ornamental head-piece and letter; a frontispiece signed 'J.Ft.fec. 1777' displaying in an ornamental medallion a portrait of Theodoric or Thierry, the 15th King of France (679), with the following legend in French beneath: 'drawn at the Saint-Wast monastery, in Arras, which he founded and where he is interred'.

Provenance: King Louis XVI (1754-1793, dedication, binding) and Marie Antoinette (1755-1793, binding).

8vo (16.7 x 10.8 cm), calligraphic manuscript on paper in the style of a printed book. pp. [10], v, [3], 394, xxii, [10], signed at end of the Dedication to the King, 'Poncet delagrave,' all leaves ruled in brown and red inks, one full-page portrait and one half-page medallion portrait, several elaborate head-pieces, tail-pieces, initials and ornaments, ms. slip to page 206 bearing a maritime subject drawn by pen overlaying a medallion representing Louis XIV with the inscription 'Lud. Mag. Religionis Assertor et Vindex'; original green morocco, gilt-stamped arms of Louis XVI on covers, red morocco doublures with gilt-stamped arms of Marie-Antoinette, flat spine decorated all over with gilt-stamped anchor ornaments, red morocco lettering label, gilt-filetted board edges, pink watered silk linings, all edges gilt, housed in later green morocco pull-off case.

£37,500 [ref: 93790]



59. ZWIJNDGREGT, Leonardus van. ***Geographische Afteekening van den Geheelen Aardkloot.***
[Rotterdam], 1776.

Beautifully preserved luxurious manuscript atlas from the time of American Independence.

The atlas, in its fine Rotterdam binding, contains the world and four continents, together with seventeen European maps executed in pen-and-ink and coloured in yellow, blue, pink and green, with numbering in gold.

Van Zwijndgregt (1753 – 1823) belonged to a family of master shipbuilders in Rotterdam. The maps are copied from a popular Dutch geography text book, *Geographische Oefening schetzende de geheele aardrykskunde*, which went through several editions up to 1776.

Landscape 8vo (12 x 16.5 cm), 22 manuscript maps in black, gold, and four colours, each facing a page of manuscript text in black and gold. Contemporary dark green goatskin morocco gilt by the so-called "Boschbinderij" in Rotterdam, covers and spine tooled in gilt with floral motifs, all edges gilt.

£9,500 [ref: 93698]

60. [VOLTAIRE, François Marie Arouet]. ***La Pucelle d'Orléans, poëme héroï-comique en dix-huit chants.***
[Cazin], "Londres" [Paris or Geneva], 1780.

Attractive example of Voltaire's licentious and incendiary parody of the life of French national heroine Joan of Arc.

A notorious work in its time, especially when further enhanced and enlivened by illustrations of an erotic or risqué nature, as with this copy, ensuring it was inevitably one of the most suppressed books of the XVIII century.

18mo. Engraved frontispiece, engraved portrait of Jeanne d'Arc and 18 engraved plates (the so-called 'suite anglaise' by Marillier), tissue guards; mild foxing scattered throughout, ink ownership stamp 'Charron' on blank recto of frontispiece, contemporary blue silk endpapers. Contemporary red morocco, gilt fillet borders to covers, spine with gilt decorative compartments, gilt edges; slightly marked and rubbed with superficial wear to head of spine and one corner.
Pia Enfer, 1193; Cohen-de-Ricci 1032 (1777 edition).

£2,200 [ref: 86877]

61. HANCARVILLE, Pierre d'. *Recherches sur l'origine, l'esprit et les progrès des arts de la Grèce; sur leur connexion avec les arts et la religion de plus anciens peuples connus; sur les monumens antiques de l'Inde, de la Perse, du reste de l'Asie, de l'Europe et de l'Égypte...*
Appleyard, London, 1785.

D'Hancarville's chef-d'oeuvre.

'D'Hancarville, who had close connections with the Dilettanti Society, worked with Winckelmann and acted as Sir William Hamilton's agent, assisting him in amassing his collection. In this controversial work he "attempted to systematise an enormous amount of mythological and ritualistic material - Greek, Persia, Indian - and to draw relationships based on comparative mythology and the vaguest historical evidence. The plates are extremely interesting and illustrate elements from the various mysteries, mithraic, eleusinian, etc.' (Blackmer).

The work was never finished as the author took offence at the criticisms of his first two volumes. The third volume is a supplement responding to the censures.

First edition, 3 vol., 4to, 90 engraved plates (12 folding); slight foxing and browning to vol.III, contemporary russia, covers decorated in gilt and blind, sometime rebacked, spines gilt in compartments, all edges gilt; corners worn else a fine set.
Blackmer 846; Brunet IV, 1135.

£3,000 [ref: 91861]

62. ANDRADE, MANOEL CARLOS dE. *Luz da liberal, e Nobre Arte da Cavallaria.*
Regia Officina Typographica, Lisbon, 1790.

Finely illustrated work on horsemanship, the plates depicting all aspects of dressage, from the training of the horse to the equipment.

'First and only edition of one of the most beautiful books on dressage and horsemanship of the 18th century and undoubtedly the most important Portuguese work on the subject ever published.' (Brunet)

'Manoel Carlos de Andrade held, for many years, the post of riding master of the Princes Joseph and John (the later King John VI) at the Royal Riding School in Lisbon.

'This work became the 'Bible' of classical Portuguese horse riding and the canon of today's Escola Portuguesa de Arte Equestre. It is often regarded as being equal to the work of La Gueriniere, but De Andrade offers an incomparably more detailed, indeed most complete, description of the practise of Baroque riding. It is not only an excellent overview of 18th-century horsemanship, but also offers very interesting descriptions and details of contemporary horse breeding, biology, horse medicine, harness and the organisation of jousts and tournaments. De Andrade's exposé is complemented with the finest and most minute etchings of any equestrian work from the 18th century.' (Dejager)

Provenance: Francisco de Saldanha da Gama Ferrão de Castello Branco, bookplate; Lady Sylvia Loch, founder of The Classical Riding Club, and author of several works on dressage including Dressage. The Art of Classical Riding, 1990.

First edition, two parts in 1 vol., folio (31.5 x 21 cm). pp. xxvi, 454, [2], engraved vignette on title, engraved portrait of John VI of Portugal, 93 engraved plates including 22 folding by Frois, Martini, M. Alegre, Martini, L. F. Piedra and Silva, after Silva, 2 engraved head-piece vignettes, errata leaf at end, contemporary calf gilt, morocco label to spine; light spotting to portrait.
Brunet I 1264; Dejager, Great Books on Horsemanship 330; Huth p.56.

£8,500 [ref: 93176]

63. TALANI, Vincenzo; Nicola Gervasi. ***Raccolta di sessanta piu belle vestiture che si costumano nelle provincie del regno di Napoli.***
Vincenzo Talani, Naples, 1793.

Fine, fresh example of this depiction of the costumes of Naples. Of great rarity: no copy found on COPAC; OCLC lists New York Public Library and Bibliotheque Nationale only.

The present work was produced at a time when this subject was of considerable interest. On the instigation of the Marquis Domenico Venuti, the King of Naples, Ferdinand IV, had commissioned various artists to produce watercolours of native subjects for the royal factory of Capodimonte porcelain, probably in order to raise the profile of the kingdom. A competition was held in order to select artists, and it was won by Xavier Della Gatta and Alessandro D'Anna. Della Gatta and D'Anna then travelled through the kingdom over what was often rugged and dangerous terrain, making drawings of the finest subjects. The whereabouts of the original drawings is unknown, but at some point they must have come into the possession of the publishers Talani and Gervasi, who used them to produce the present work.

Most of the engravings are of women. All the subjects are set against fully landscaped backgrounds, making this a particularly attractive and evocative work.

First edition. 2 parts in 1 vol. Folio (39 x 26.5 cm). Engraved general title, 60 engraved plates by Bianchi after Alessandro D'Anna; occasional light soiling. Modern period style red morocco, richly gilt, marbled edges.
Brunet IV 1075; Colas 2468; Vinet 2303.

£10,000 [ref: 89661]

64. PETRARCA, Francesco. Rime di Francesco Petrarca.
Co' Tipi Bodoniani [Bodoni], Parma, 1799.

Beautiful, fresh example of Bodoni's lovely production in smaller format. Finely bound in full green morocco by an Oxford binder, from 'the heyday of provincial bookbinding.' (Maggs)

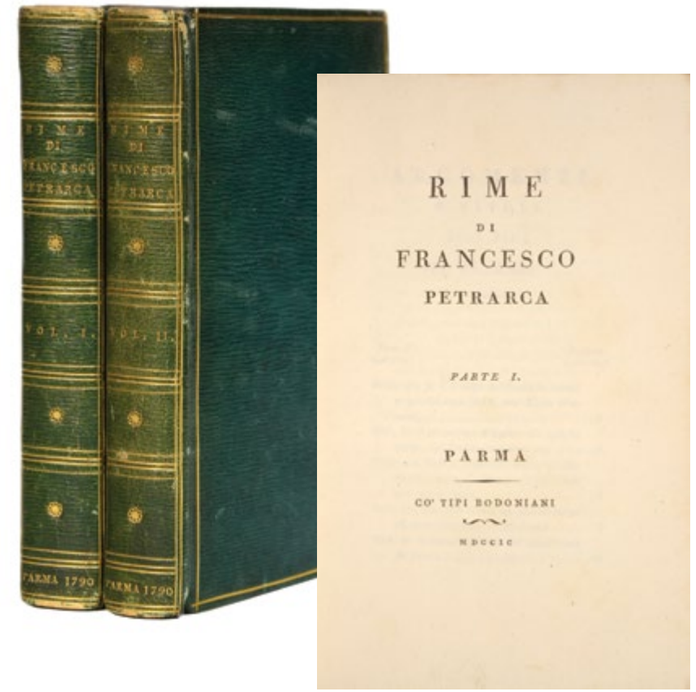
An excellent example of Bodoni's superb work, very elegant and of the highest quality.

The first owner of the book, Sir John Courtenay Throckmorton, 5th Baronet (1754–1819), who most probably had it bound by Barratt, was a descendant of Sir John Throckmorton (1524–80), a member of the English Parliament during the reign of Queen Mary I. He was also a witness to Queen Mary's will.

Provenance: Sir John Throckmorton (armorial bookplate); Paul & Lucy Waterhouse (bookplate).

2 vol., 8vo (16 x 11 cm), title, pp. xxxiv, 373; title, pp. xvii, 352, straight-grained full green morocco gilt by [Thomas] Barrat, Oxford, with his label to upper fly-leaf, marbled endpapers, all edges gilt (with spines erroneously dated 1790); very lightly rubbed.
Brooks 734; Graesse V, 229a ("minutieuse" printing). For the binder: Maggs, Provincial Bookbinding in Great Britain, Cat. 1014, Spring 1981, no. 48 (with bibliography); Ramsden 33.

£2,250 [ref: 93773]



65. REDOUTE, Pierre-Joseph, illustrator; Augustin Pyramus CANDOLLE.
Astragalogia nepe astragali, biserrulae et oxytropidis, nec non phacae, colutae et lessertiae, historia iconibus illustrata.
Garnery, Paris, An XI [1802].

Beautifully bound copy with illustrious provenance, illustrated by Redouté at the same time as he was illustrating *Les Liliacées.*

Astragalus is a large genus of herbs and small shrubs, belonging to the legume family Fabaceae and the subfamily Faboideae. Common names include milkvetch, locoweed (North America), and goat's-thorn. It is food for some butterfly larvae and is also used in traditional Chinese and Persian medicine.

Augustin Pyramus de Candolle, a botanist and pioneering agronomist, was born in Geneva in 1778. In 1796, the geologist Déodat de Dolomieu invited him to come to Paris to study both medicine and natural history. He attended the lectures of many of the famous scientists of the day, and was closely acquainted with Cuvier, Lamarck, Desfontaines, and Delessert. Candolle returned to Geneva in 1797, but was back in Paris a year later and remained there until 1808. The years he spent in Paris were in fact remarkably productive, and by the time he was in his early twenties, he was recognised as an important member of the botanical circle. His first major publication was *Plantarum historia succulentarum* (1799 – 1802), issued in twenty sections with eight more added in 1803. This was followed by *Astragalogia*.

'The first monographic study of the genus was done by the naturalist Simon P. Pallas, in the *Species Astragalorum* (1800), who traveled extensively across the Russian empire in central Asia. Almost simultaneously, De Candolle published this work in which he divided the Linnaean Astragalus into three genera: Astragalus, with obtuse keel (petal) and pod fully or semi-bilocular by inflexion of dorsal suture; Phaca, with obtuse keel and unilocular pod; and Oxytropis, with appendaged keel and semi- to fully bilocular pod by inversion of the ventral suture.' (Barneby)

Provenance: 1. Earls of Derby at Knowsley Hall (engraved armorial bookplate of the on the front paste-down), and inscribed with a note about acquisition dated 1816 on the front free endpaper; 2. Robert De Belder, Sotheby's, 27 April 1997, lot 59.

First edition, large paper copy, folio (52.5 x 35 cm), half-title, 50 engraved plates by Plee, Tardieu, and others after Redoute; some variable spotting throughout, contemporary French half red morocco, scarlet paper boards, gilt. Redoutéana, 9; Nissen 319; Dunthorne 242. Barneby = Summarized, in part, from Barneby's (1964; pp. 1-8) "A Short History of the Genus."

£9,500 [ref: 90237]

66. *Eerekroon voor Lourens Koster en alle Voorstanders der Boek-Drukkunst.* Weduwe A. Bakker & Zoon. 1803.

Beautiful, rare broadside made as a tribute to the purported inventor of the printing press, Lourens Janzoon Koster (c.1370- c.1440). Presented as a trompe-l'oeil montage of printed leaves from various travel and religious books, including the New Testament, as examples of typography through the centuries. Composed around a central six-verse paean to Koster, typeset within an oval foliate border printed in red.

Although no known published works by Koster survive, the assertion that he invented the printing press before Johannes Gutenberg gained ground in accounts written in the 16th and 17th century. Koster was already an important civic figure in Haarlem when, supposedly in 1420, he is reputed to have entertained his grandchildren by cutting letters from tree bark. Seeing the impression they left in the sand spurred him to invent a non-running ink to transfer these forms to paper, later progressing from woodcut letters to lead and tin. Koster is thought to have probably perished at some time during the plague that ravaged Haarlem in 1439 and 1440. At which point, so the legend continues, his erstwhile faithful assistant, Johann Fust, or Faust, ran off with the invention to Mainz, Gutenberg's home town, just around the time that he is known to have established his own press. The continued promotion of the claim for Koster's primacy in this field is thought to have been fuelled as much by Haarlem's need for a local hero, particularly at certain low points in its chequered history. In 1740, a medal was struck in honour of the 300th anniversary of his death, and 1823 a monument was erected to him, to mark the 400th anniversary of his invention, indignantly echoed a year later by retaliatory celebrations in Germany.

Letter-press trompe-l'oeil, printed in red and black within a green-washed border, 50 x 61 cm., unframed.

£2,750 [ref: 76442]

67. [EROTICA - NOGARET (François Félix)]. *L'Arétin français. Par un membre de l'Académie des dames [and] Les Epices de Venus, ou Pieces diverses du meme academicien.* Londres [but probably Brussels or Paris], M DCCCIII [1803].

Uncommon edition of Aretino's Sonnets in French; first to contain hand-coloured plates.

The original edition of *L'Arétin français* was published in 1787, containing plates executed by François Elluin after Antoine Borel. The text included an interpretation of Pierre Aretino's Sonnets in French by François Félix Nogare. The name of the author is concealed within the anagram X.L.F.G., which appears in the second part of the work.

The work was undoubtedly popular, as it underwent further editions in 1788, 1803 (this edition), 1829, 1830 and 1869. The plates in the second edition were exact reproductions of the ones in the original edition of 1787 but in reverse. The engravings in both of these editions were left uncoloured. Thus, the edition of 1803 offered here is the first to contain coloured plates, which were re-engraved somewhat loosely following the original.

François-Félix Nogaret (1740 – 1831) started his career working in the cabinet of the Duc de la Vrilliere (1705-77), Minister for the *Maison du Roi*. He was also a *littérateur* and a librarian of the Comtesse d'Artois' personal library. After the French revolution Nogaret was appointed as a drama and theatre censor (1800-7).

Interestingly, it was Nogaret who first came up with the name 'Frankenstein' in one of his novels, 28 years before the publication of Mary Shelley's masterpiece. In an article entitled 'The Frankenstein of the French Revolution: Nogaret's Automaton Tale of 1790,' a professor of Romance languages and literature at the University of Notre Dame proves that the French author coined the name for an inventor who created a life-sized automaton during the French Revolution in a parable titled *Le Miroir des événemens actuels, ou la belle au plus offrant* [The Looking Glass of Actuality, or Beauty to the Highest Bidder], 1790.

Two parts in 1 vol., 12mo. pp. [46], with frontispiece and 17 plates; pp. 56, with 1 plate, all plates hand-coloured. Pia, 66; Dutel-A104; on author: La France littéraire ou Dictionnaire bibliographique des savants [...] (Paris, 1839), Vol. 6, p.438.

£3,250 [ref: 93714]

68. MALTHUS, Thomas. Dr F. H. Hegewisch (translator).
Versuch über die Bedingung und die Folgen der Volksvermehrung. [An Essay on the Principle of Population, in German translation].
Altona, I. F. Hammerich, 1807.

Rare first German edition and first translation into a foreign language of this important work by the father of Malthusianism.

Malthus' original work, written in English, was first published anonymously in 1798. It discusses the problem of the gap between population growth, which is potentially exponential, and the growth of food supply, which is not. The work arose from a discussion between Malthus and his father about the possibility of a better society, and went on to have an enormous impact on social policy. Ultimately, Malthus believed, population growth would always outrun food supply, and therefore the betterment of society was impossible without stern limits on reproduction. For this reason he is often associated with Darwin. His views became popular again in the XX century, largely due to the work of John Maynard Keynes.

'The essay exercised a strong influence on European intellectual development at the beginning of the nineteenth century... the Socialists fought him unanimously... and the Conservatives were happy that somebody was fighting against the spread of revolutionary ideas from the continent.' (Carter/Muir).

Thomas Malthus (1766 - 1834) was born into a family of intellectuals, and his father was a great friend of the philosopher David Hume. He took holy orders in 1797 but in 1805 decided to become a professor, teaching history and the relatively new subject of political economy at the East India Company college in Haileybury. He was elected a member of the Royal Society in 1819 and in 1834 founded the Statistical Society of London.

Provenance: Ex Libris stamp of Felicis Loesch Borelinensis, whose stamp appears on several other works on social theory in German.

2 vol., 8vo (20 x 12.5 cm), pp. xvi, 368; pp. vii, 358; very slight spotting to vol.I, contemporary half-brown leather binding; flat spine, gilt bands separating compartments, compartments 1, 3, 5 and 6 contain gilt floral decoration, compartments 2 and 4 contain gilt lettering including translator's name and title, gilt library stamp to both upper boards, library stamps to verso of both upper boards and title pages, pencil markings to verso of upper boards and endpapers; rubbed, water or possibly glue marks to verso of upper boards and endpapers.

£2,000 [ref: 95379]

Versuch
über die
Bedingung und die Folgen
der
Volksvermehrung
von
T. R. Malthus
aus dem Englischen
von
Dr. F. H. Hegewisch.
Erster Theil.
Altona,
bei J. F. Hammerich.
1807.

69. LAPLACE, Pierre Simon, Marquis de. *Théorie analytique des probabilités.* [WITH] *Supplément à la théorie analytique des probabilités* [WITH] *Deuxième Supplément à la théorie analytique des probabilités* [WITH] *Troisième Supplément à la théorie analytique des probabilités* [WITH] *Quatrième Supplément à la théorie analytique des probabilités.*
Veuve Courcier, Paris, 1812, 1816, 1818, 1820, 1825.

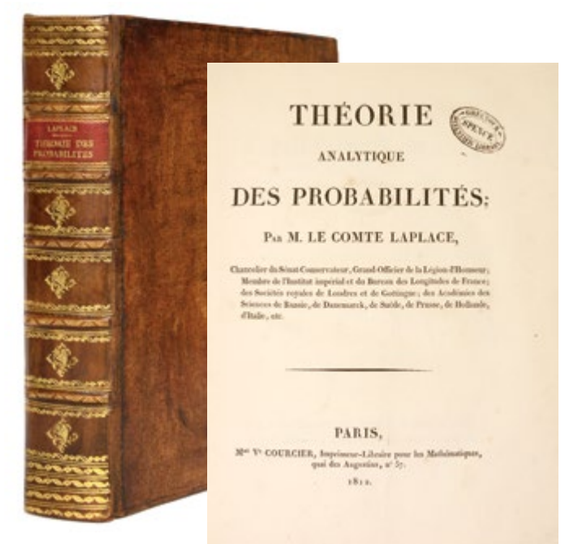
Crisp copy of Laplace's masterpiece, 'the touchstone for all his work on probability' (Stigler, p. 131), and the foundation work for all subsequent developments of pure and applied probability analysis. Rarely found complete with all four supplements, all present here in first edition.

Laplace (1749 – 1827) 'was among the most influential scientists in all history' (DSB), to whom 'on the whole the theory of probability is more indebted... than to any other mathematician.' (Todhunter)

Motivated by problems arising, for instance, in the mathematical treatment of games of chance, Laplace used his epochal work *Mémoire sur les suites* (1782) to develop the general theory of a powerful power-series technique for solving finite-difference equations, or recurring relations, which he termed the 'method of generating functions.' In Book 1, Part 1 of his *Théorie analytique des probabilités* (1812) he reproduced this *Mémoire* almost entirely, and in Book 2 he made repeated use of generating functions in solving a great variety of games of chance. It is Laplace's extensive discussion of generating functions and the applications of them in his *Théorie analytique des probabilités* that is today the source of their widespread use in probability theory, combinatory analysis, and the solution of finite-difference equations and recurrence formulas.

First edition. Five parts in 1 vol. 4to. ff. [vi] [1]-[176]-464 + errata leaf; pp. 34; 50; 36; [2], 28, old library stamp to the title and blank verso of the first work; errata leaf a trifle dust-soiled with a couple of old paper repairs (far from text). Contemporary full speckled calf, rebacked, spine stamped gilt in compartments, with a gilt morocco lettering piece; some surface wear.
See DSB XV 367-76; Todhunter, History of the Theory of Probability chapter XX; Stigler, The History of Statistics pp131ff.

£25,000 [ref: 93868]


THÉORIE
ANALYTIQUE
DES PROBABILITÉS;
PAR M. LE COMTE LAPLACE,
Chancelier du Sénat-Conservateur, Grand-Officier de la Légion-d'Honneur, Membre de l'Institut impérial et du Bureau des Longitudes de France; des Sociétés royales de Londres et de Gottingue; des Académies des Sciences de Russie, de Danemarck, de Suède, de Prusse, de Hollande, d'Italie, etc.
PARIS,
Mme Ve COURCIER, Imprimeur-Libraire pour les Mathématiques, quai des Augustins, n° 57.
1812.

70. SCHERER, Alexander Nicolas. *Versuch einer systematischen Uebersicht der Heilquellen des russischen Reichs [A systematic survey on the mineral springs of the Russian Empire].*
Kays. Akad. d. Wiss., St. Petersburg, 1820.

Uncommon work by an eminent Russian chemist.

A detailed and systematic description of the mineral springs of the Russian Empire, along with a bibliography of Russian and foreign publications on the subject. The text is accompanied by a folding map of the empire and maps of regions including St. Petersburg, Moscow, Irkutsk, Kharkiv, Orenburg and Tauridas.

Alexander Nicolaus Scherer (1771–1824) was a St. Petersburg-born German chemist and pharmacologist. After graduating from university in Germany, Scherer returned to Russia to teach chemistry and pharmacy, replacing the outdated textbooks he encountered with his own works based on the latest research by other prominent chemists of the time, including Lavoisier, Fourcroy and Tromsdorff. Scherer also introduced a much more practical approach to teaching and proved instrumental in the creation of the Pharmaceutical Society of St. Petersburg. In 1815 he became a full member of the St. Petersburg Academy of Sciences.

8vo (20.5 x 13 cm). pp. xviii, including title, 340, with large folding map of Russian Empire and 10 maps of regions with outlines in contemporary colour, contemporary red half morocco over marbled boards, gilt lettering to spine; joints in upper margin slightly split.
Engelmann, Bibliotheca geographica 855; Ferchl 477; Poggendorff II, 789; ADB XXXI, 101.

£3,500 [ref: 95211]

71. CHAMPOLLION, Jean-François. *Lettres à Mr le Duc de Blacas d'Aulps, [...] Relatives au Musée Royal Egyptien de Turin. Première lettre: monuments historiques [- Seconde lettre: suite des monuments historiques, - Planches].*
Firmin Didot père et fils, Treüttel et Wurz, Paris, 1824-6.

Fine example in original wrappers.

An important and uncommon work in Champollion's career, 'the first attempt [together with his *Précis du système hiéroglyphique des anciens Egyptiens*, published the same year] to integrate Egyptian art with what was now a confident understanding of the complexities of the forms and structures of Egyptian writing.' (Buhe)

Helped by his friend and patron the Duke of Blacas, Champollion was at last able to travel to Italy to inspect primary sources directly, before moving on to Egypt four years later. In Turin he analysed the Drovetti collection, freshly acquired by King Charles Felix - an amazing collection, which Blacas wanted France to buy first. Champollion discovered among the thousand pieces what is now known as the Turin Royal Canon, the most extensive list available of kings compiled by the Egyptians, and the basis for most chronology before the reign of Ramesses II. The *Lettres* contain the first mention and publication of this major papyrus, and became therefore an important work on Egyptian dynasties. More than 55 pp. are dedicated to a 'Notice chronologique des dynasties égyptiennes de Manéthon,' written by Champollion's brother.

'It was in Turin that Champollion was confronted for the first time with a diverse set of Egyptian statues, vessels, sarcophagi, and papyri; not only could he now perform comparisons of like objects from vastly different dynasties, but he could also begin the process of analyzing each object's inscriptions and evaluating them against his developing chronology of ancient Egyptian pharaohs. These letters reveal Champollion's excitement and simultaneously register his realization of the wholly inadequate state of extant theories on Egyptian history and art: "it is only in the Royal Museum of Turin, amidst this mass of remains from an ancient civilization, that the history of Egyptian art seemed to me to remain entirely still to be written." Champollion's Lettres à M. le duc de Blacas reads as a descriptive assessment of the relative placement of the Egyptian objects he scrutinized on a temporal continuum, and the primarily empirical thrust of this analytic endeavor is underscored by a chronology that appears at the end of each letter and relates to the Egyptian objects Champollion treated therein.' (Buhe)

Pierre Louis Jean Casimir de Blacas d'Aulps, 1st Count, 1st Duke and finally 1st Prince of Blacas (1771 – 1839), was a friend and counsellor of Louis XVIII, as well as ambassador in Naples and Rome during the Bourbon Restoration. Charles X chose him to be one of his 'premier gentilhommes de la chambre.' During his administration, he supported Champollion and created the 'Musée Egyptien' within the Louvre. During his lifetime, Blacas amassed a rich collection of antiquities that Joseph Toussaint Reinaud described in part under the title *Description des monuments musulmans du cabinet du duc de Blacas* in 1828. In 1866, his descendants sold most of his collection to the British Museum, where it can still be found today.

First edition, 2 vol., 8vo, half-title, title, pp. 109 and 3 plates with hieroglyphs printed in orange on china paper laid; half-title, title, pp. 167; 1 atlas vol. 4to; priginal printed wrappers, vol. 2 in plain wrappers as published, plates loose in atlas vol.; atlas with spine almost fully split.
Elizabeth Buhe, "Sculpted Glyphs: Egypt and the Musée Charles X", Nineteenth-Century Art Worldwide, Vol. 13, Issue 1, Spring 2014; Brunet I, 1780; Hilmy, I, 127; not in Blackmer.

£1,750 [ref: 91871]

A superbly bound copy of Victor Hugo's classic Gothic tale

72. [HUGO, Victor]. *Notre-Dame de Paris*.
Charles Gosselin, Paris, 1831.

A fine first edition, first issue set of Hugo's most famous work after *Les Mis*, handsomely bound by French master binder Canape. The first edition was divided into four issues, with the first issue (sans further edition statement) comprising only 275 copies:

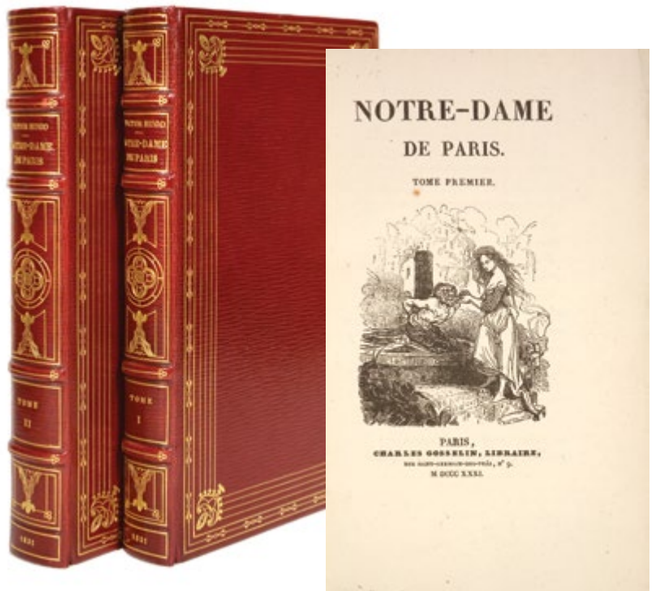
"Les exemplaires de la première tranche, sans mention d'édition et sans nom d'auteur sont extrèmement rares" ["Examples of the first issue, without mention of edition and author's name are extremely rare"] (Clouzot)

"Cette edition originale, en bel etat, est la plus rare de toutes les oeuvres de l'auteur, elle a eu un retentissement mondial et c'est une des plus difficiles a se procurer de la periode romantique" ["This first edition, in fine condition, is the rarest of all the works by the author, it has resonated worldwide and is one of the most difficult titles to obtain from the Romantic period"] (Carteret)

The first wood-engraved title vignette depicts Quasimodo in the pillory receiving a drink from Esmeralda, and is considered by Ray "one of the most moving of Johannot's designs" (*French Illustrated Book* 180).

2 vol., 8vo, wood-engraved title vignettes after Tony Johannot, first vol. with small worm trace at outer margin of one f.; uniformly bound in late 19th century crimson straight-grained morocco gilt by R.D. Canape, covers with wide border of multiple fillets with corner-pieces, gilt spine compartments with central device reminiscent of a cathedral window, decorative gilt turn-ins, satin doublures, gilt edges; presented in uniform morocco-trimmed slipcases, slightly rubbed. Clouzot 86-87; Carteret Romantique I, 400; Ray French Illustrated Book 180; Vicaire IV, 256

£25,000 [ref: 95481]



73. [EROTICA - FAMIN, César]. *Musee Royal de Naples, peintures, bronzes et statues erotiques du cabinet secret, avec leur explication par M. C. F., contenant 60 gravures coloriees.*
Impr. d'Everat for Abel Ledoux, Paris, 1836.

Very handsome, fully hand-coloured copy of the best edition - here presented in a lovely binding, with wide margins and fresh plates, showing erotic subjects in a classical Roman manner.

Taken from the secret cabinet of the King of Naples, some pieces coming from Pompei and Herculaneum. About half the plates depict sculptures in various media, while the other half show scenes, individual people, Gods and couples, often with a touch of humour.

Published five years earlier under a slightly different title, the first edition had only 41 plates without colour. The present edition is often found without colour either, but it remained famous and was republished in 1857 and 1959.

Provenance: Gilbert Riffonneau (dry stamp to title).

4to (30 x 23 cm), half-title, title, pp. [3], xxx, 159, 60 hand-coloured plates engraved by A. Delvaux and protected by tissue guards; foxing to text, only light and marginal to plates, later red half straight-grained morocco gilt. Gay-Lemmonyer III, 682.

£2,500 [ref: 85946]

74. GALERIE DE DRESDE - FRENZEL (J. G. A.); Franz Hanfstaengl. *Die vorzu üglichsten Gema älde der Ko öniglichen Galerie in Dresden nach den Originalen auf Stein gezeichnet, nebst Erkla ärungen in historischer und artistischer Hinsicht in Deutscher und Franzo ösischer Sprache. Herausgegeben von F. Hanfstaengl.-Les Principaux Tableaux de la Galerie Royale de Dresde, etc. [The principal paintings of the Royal Gallery of Dresden lithographed according to the originals. With historical and art explanations, in German and French by J. G. A. Frenzel.]*
Publié par François Hanfstaengel, Dresden, 1836.

This collection of old masters was amassed by the princes of Saxony and the Kings of Poland, and especially by Augustus the Strong and his son Augustus III. The Dresden Art Gallery is still one of the richest galleries of old masters.

The plates comprise paintings by Carracci, Titian, C. Netscher, P. Wouwermann, Correggio, G. Metsu (or Metzu), J. Ruisdael, C. Dolce, A. van Ostade, G. Terburg, V. San Gimignano, G. Dow, Rembrandt, P. van Slingeland, H. Holbein, J. Both, P. de Hooghe, F. van Mieris, C. Cignani, Rubens, J.H. Roos, Veronese, A. Van Dyck, Caravaggio, F. Bol, R. Mengs, D. Teniers, Guercino, F. Baroccio, M. Hondekoeter, G. Bellino, A. Turchi, E. van der Neer, P.G. Battoni, G. Schalken, A. van de Velde, Palma Vecchio, G.A. Fasolo, S. Murillo, Guilio Romano, H.M. Sorghj, G. van der Eckhout, C.L. Vogel, P. Bordone, C. Lauditz, B. Strozzi, Sassoferato, Guido Reni, G. Honthorst, A. van der Werff, A. Franceschini, Giorgione, B. van der Helst, School of Raphael (2), F. Snyders (2), Raphael (2), School of Rubens, Francia (2), Claude, B. Garofalo, G.F. Penni, Leonardo da Vinci, F. Gessi, N. Berchem, B. Ramenghi, J. E. Liotard, Dosso Dossi, G. Porta, J. Jacobsen, N. Verkolje, C. Bega, P. Lanzani, C.W.E. Dietrich, Pordenone, I. van Ostade, J. van Keulen, Spanish school, D. van Tol, A. Kuyp, P. van der Werff, P. Potter, A. Lozzi, J. D. de Heem, A. Varotari, C. Canaletto, C. Maratti.

Elephant folio (710 x 540 x 100cm), title-page in German and French, dedication in German, 2 plates (portraits of King Friedrich August II and his queen, by J. Stieler), 4pp. Foreword, 12 pp. Introduction, (i) ii-icvi pp. of text in parallel German and French, illustrated with a further 191 (as called for) lithographed plates of the most important paintings of the gallery of Dresden, foxing to margins, some more so than others, not affecting plates, two text pages torn, contemporary half red morocco over cloth, worn and scuffed, otherwise sound; a superb collection of plates.

£9,500 [ref: 95239]

75. CHAPELLON, Alphonse. ***Reflets. Poésies 1830-1837.***
Odessa, Imprimerie de la ville, 1837.

First edition of very rare collection of verse.

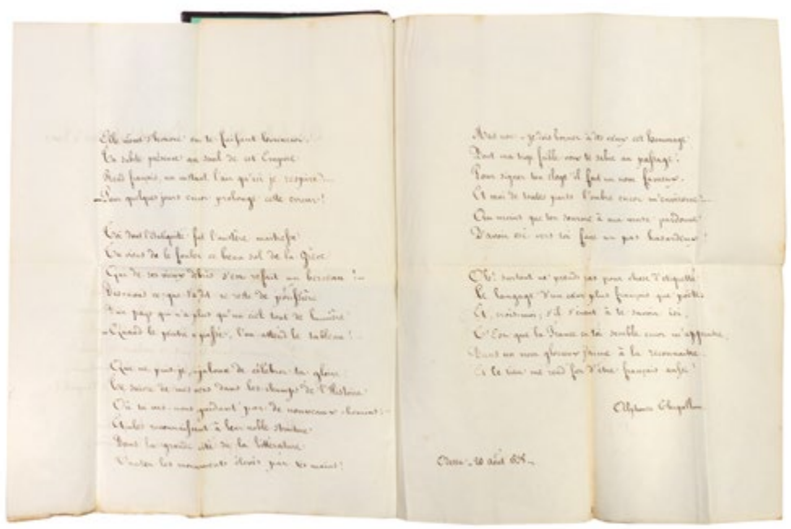
Though little is known about Alphonse Chapellon, we can say that the present work contains poems he wrote between 1830 and 1832 in France, plus several poems composed during his travels around the Russian Empire, which took him to St. Petersburg, Moscow, Tamboff, Crimea and Odessa. The overarching style that unites the poems is one of Romantic lyricism. Many of them are dedicated to figures from the author's life.

Furthermore, the book features an autograph inscription by the poet himself to the Baron de Barante, Ambassador of France, as well as well as an entire poem, handwritten by Chapellon on a separate leaf, folded and attached to the title page, describing the Baron's arrival in Odessa in 1838 as part of his own travels to Constantinople, Crimea, Ukraine and Moscow. The second strophe of the poem reads:

'Heureuse, et te tendant sa main hospitalière
Odessa s'applaudit de te voir la première
Elle même s'honore en te faisant honneur
Ta subite présence au seuil de cet Empire
Rend français, un instant, l'air qu'ici je respire...
Pour quelques jours encor prolonge cette erreur.'

1 6mo. pp. VIII, 360, ff. 2 table of contents. Contemporary purple russian, flat spine, gilt double bands on compartments with gilt rosette in each compartment, upper board with gilt detail including title, lower board with gilt detail, speckled edges; top and bottom of spine very slightly rubbed.

£1,500 [ref: 95242]



76. [Belgium]. ***La Belgique et Nassau; ou le touriste continental. Commence a Antwerp, continue par Bruxelles, Namur, Liegh [&c.].***
Black & Armstrong, London, [1838].

A very scarce French edition, with no auction precedent we could locate, rendered more significant still coming from the library of the wife to Napoleon I.

Provenance: From the library of Empress Marie Louise (1791-1847), Empress consort of the French, Queen consort of Italy; with her monogram in gilt to both covers.

8vo, additional engraved title in English, 60 engraved plates with tissue guards, 2 folding engraved plans; slight foxing to additional title, early ff. and occasional margins, mild age-toning to folding plans, contemporary sheep-backed boards with gilt crest on covers; edge wear, tear near head of spine.

£1,250 [ref: 94957]

77. SENANCOUR, Etienne Pivert de. ***Obermann.***
Charpentier, Paris, 1840.

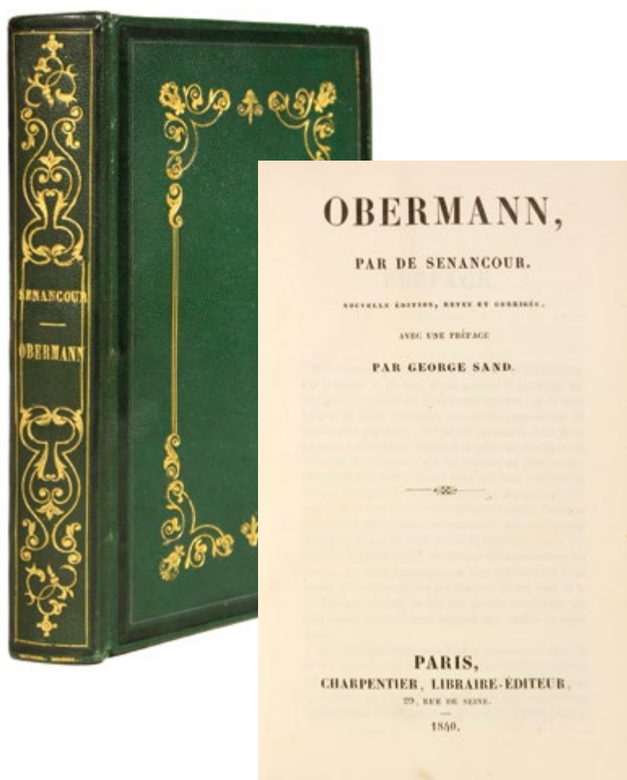
Fine copy of new edition, revised and corrected, with a foreword by George Sand.

Echoing much of the sentiment of Rousseau's *Reveries of a Solitary Walker*, Senancour's themes of disillusionment and hopelessness in the face of modern, changing Europe and increasing industrialisation were not initially appreciated, but went on to find considerable success in the 1830s once championed by the Romantic authors of that period. George Sand was a key supporter of the work, identifying in it the essential evolution of the romantic hero in fiction, and the work was compared favourably to Chateaubriand's *René*.

Provenance: Ex Bibl. Bobrinskoï. (NP)

12mo, half-title with advertisements on verso, contemporary green sheep by Khi of Moscow 1843 (signed & dated in gilt to binding margin), elaborate gilt ornaments to boards and spine, moire endpapers, green silk bookmark, gilt edges. Vicaire VII, 473.

£1,250 [ref: 86141]



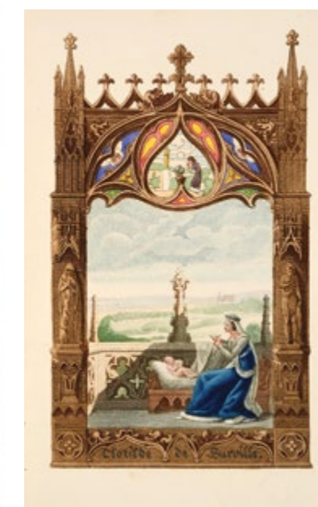
78. SAINTE-BEUVE, Charles Augustin. ***Livre d'amor, ou folasteries du vieux temps.***
Louis Janet (de l'imprimerie de Firmin Didot), Paris, [1843?]

A collection of heroic poems by Marot, Du Bellay, Passerat and Marguerite de Navarre, adorned with a frontispiece and six Gothic figures after the drawings of Auguste Garneray (1785-1824), a French troubadour style painter.

Provenance: J.R. Abbey's red morocco gilt book-label to paste-down endpaper, Sotheby's sale 20th June 1967, lot 1992.

8vo, 6 hand-coloured wood-engraved plates after Auguste Garneray, some foxing, publisher's binding comprising hand-coloured engravings laid-down onto gilt-paper boards, matching slip-case with hand-coloured engravings, some rubbing.

£1,500 [ref: 93362]



79. GOETHE, Johann Wolfgang von. *Sammtliche Werke.*
Cottascher Verlag, Stuttgart, 1850-51.

Beautifully bound edition of the works of the great German polymath.

Thirty volumes bound in 18, 8vo, ontemporary green polished half calf gilt, spines in six compartments, red morocco lettering piece to second, black morocco numbering piece to fourth, others gilt, raised bands, marbled edges.

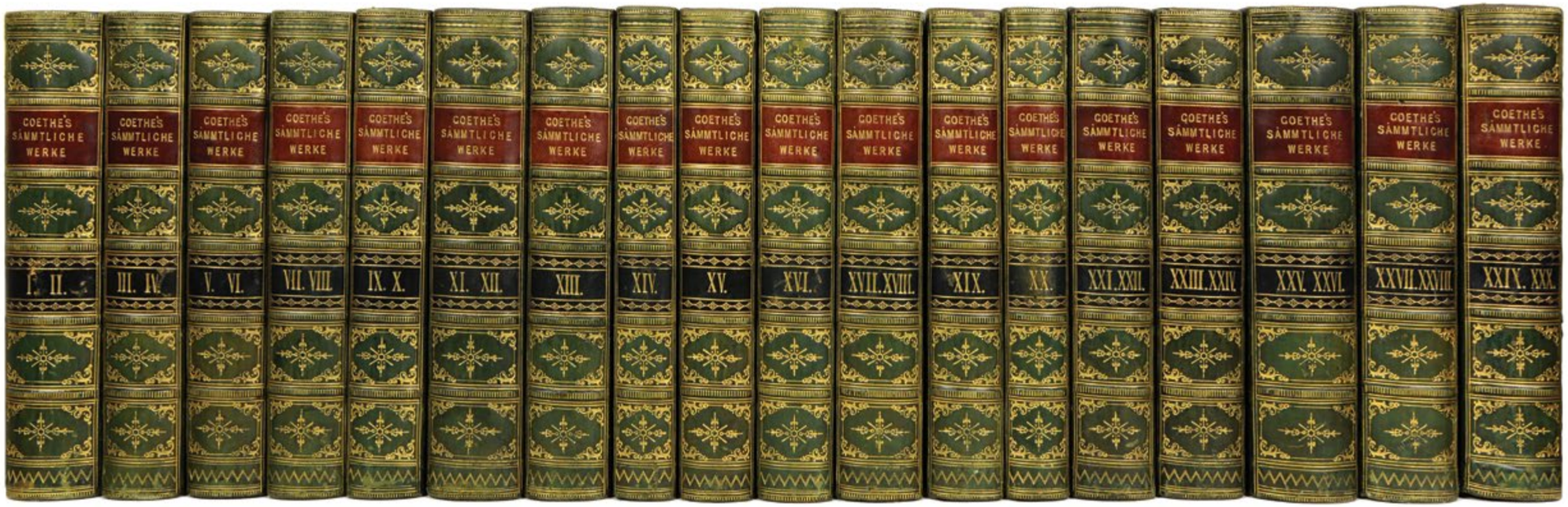
£2,000 [ref: 89395]

80. SCHILLER, Johann. *Sammtliche Werke.*
Cottascher Verlag, Stuttgart, 1844.

Beautifully bound set of the works of the great German poet, philosopher, historian, and playwright.

10 vol., 8vo, contemporary green polished half calf gilt, spines in six compartments, red morocco lettering piece to second, black morocco numbering piece to fourth, others gilt, raised bands, marbled edges.

£1,000 [ref: 89396]



81. INSTITUT DE FRANCE, Académie des Sciences. ***Recueil de mémoires, rapports et documents relatifs à l'observation du passage de Vénus sur le Soleil.***
Firmin-Didot puis Gauthier-Villard, Paris, 1876-85.

Scarce first edition of one of the first publications on astronomical photography. A fine, fresh example of extensive observations made for the 1874 transit of Venus over the Sun.

The passage of Venus between the sun and the Earth is the rarest predictable astronomical phenomenon, and it occurs twice every 113 years with an eight-year interval between the two instances. From its first predicted incidence in 1631 through to its most recent in 2012, this particular kind of solar eclipse has been historically a crucial means by which to measure the universe. More specifically, in the XVIII and XIX centuries, the phenomenon was closely monitored in order to determine as accurately as possible the size of the solar system through the measurement of the solar parallax and the distance between the Earth and the sun.

The solar eclipse of 1874, detailed in these seven volumes, was only visible from the Pacific and Indian Oceans. Several national observation teams were sent from Europe and North America to study the phenomenon *in situ,* making of the event a truly exploratory expedition across the globe.

The present work collects the documented efforts of the French scientific team, a group of fifty scientists who set up observational stations at Peking, Saigon, Yokohama, Nagasaki and Kobe in the northern hemisphere, and on the Isles of St. Paul and Campbell, as well as in Noumea, in the southern hemisphere.

Besides the astronomical observations detailed below, the reports also include research on the climate, zoology, botany and geology of several remote territories. These are particularly detailed in the cases of the Isle of St. Paul, the southern Indian ocean, Reunion Island, and the Isle of Campbell, to which two whole volumes (one of text and one of plates) are dedicated.

As well as describing epic journeys through unchartered territories, the work also testifies to a crucial transition in the advancement of astronomical studies: it records **thevery first instance of photographic techniques used as astronomical research tools**. Previously, in 1769, unsuccessful attempts were made at measuring the parallax with the aid of traditional telescopic lenses during the transit of Venus. With the subsequent transit of 1874, a particular form of photography called 'photogenic revolver' was introduced to by the French team to remedy the deficiencies of previous methods. This remarkable transition was spearheaded by the astronomer Jules Janssen, a prominent member of the Academie des Sciences, chairman of the observatory in Meudon and once considered equal to Pasteur for his contribution to the advancement of science. Photography provided a groundbreaking solution to the previously unsurmountable issue of accuracy. Astronomers could finally gauge the 'reality of things,' unmediated by the subjective element of the human eye. The decision to adopt the 'photogenic revolver' is beautifully documented in the present volume by numerous photographs of astronomical phenomena taken during Janssen's expedition. The entire last volume is dedicated to the results of photographic observations. A 79-pp. *Annexe* was published 5 years later, in 1890, and is often not included in the sets we could trace, as here.

The adoption of the 'photogenic revolver' had a long-term groundbreaking effect on the development of new scientific methods of recording, and it pioneered the legitimisation of the medium of photography in the arts and sciences alike. One of the contributors to the present research was Pierre-Henri Puiseux, who published 20 years later the celebrated and monumental *Atlas photographique de la Lune*.

First edition, 7 vol., 4to (29 x 24 cm), half titles, additional titles, with volumes I-IV and VII comprising 70 lithograph plates (including 7 large folding maps), numerous by Ciceri, several plates coloured, and 22 photographs (on 10 plates), with volume VI comprising 68 illustrative plates and one map, some woodengravings in text; traces of hand-writing offset to first title and some half-title, a tear to one large map, very occasional light spotting, contemporary calf over marbled boards, spines in six compartments, raised bands, green and red morocco lettering pieces lettered in gilt; lightly rubbed.
Houzeau and Lancaster, 12291; cf. Canales, Jimena. Photogenic Venus: The "cinematographic turn" and its alternatives in nineteenth-century France. Isis. The University of Chicago Press. Dec 2002. pp. 585-613.

£12,500 [ref: 90318]

Further illustration overleaf.

item 81 - NSTITUT DE FRANCE, Académie des Sciences.

82. IBSEN, Henrik. ***En Folkefiende. Skuespil i fem akter.***
Copenhagen: Gyldendalskie Boghandels Forlag, 1882.

Very fine copy of first edition of *An Enemy of the People*.

Supposedly penned as a response to the criticism of his previous play, *Ghosts*, Ibsen's *An Enemy of the People* centres on the intellectual Dr. Stockmann as he attempts to take on the establishment and the tyranny of the masses in order to prevent what he believes will be a devastating humanitarian disaster. In a letter written around the time of the play's composition, Ibsen noted: 'Dr. Stockmann and I got on excellently together; we agree on so many subjects.'

Though Ibsen's works are frequently performed throughout the English-speaking world, the playwright's linguistic dexterity and witty wordplay are only fully appreciable in his native tongue, as in the present edition.

First edition, 8vo. pp. [iv], 219, [3 blank], original full red pictorial publisher's cloth gilt, all edges gilt with original floral endpapers.

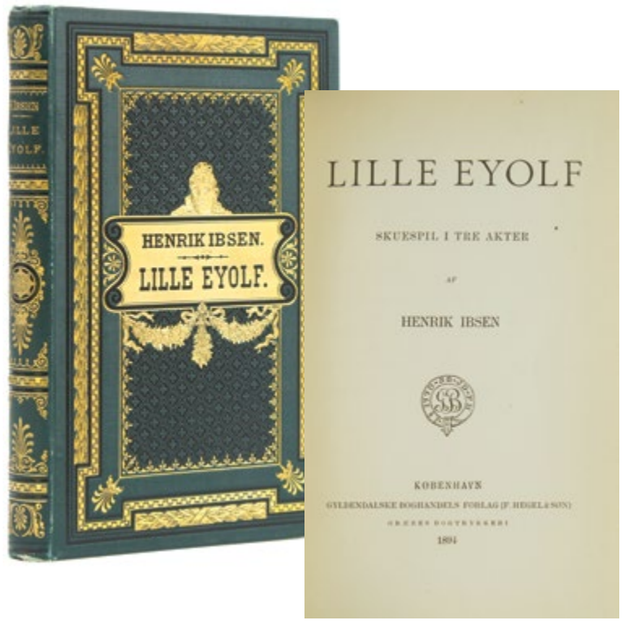
£1,200 [ref: 74858]

83. IBSEN, Henrik. ***Lille Eyolf. Skuespil i tre akter.***
Copenhagen: Gyldendalskie Boghandels Forlag, 1894.

First performed in Berlin in 1895, *Little Eyolf* tells the story of the Allmers family, examining in forensic detail the circumstances that bring about the breakdown of a marriage. The play takes place over the course of a day at the isolated home of Rita and Alfred and their paralysed son Eyolf. The boy's handicap is the result of a fall in babyhood when he was left unattended while his parents were absorbed in making love. After the accident, Alfred withdraws from Rita entirely and dedicates himself first to his writing on 'human responsibility,' and then to Eyolf's happiness and progress. The play takes a sinister turn when the Rat-Woman arrives at the house and asks whether there is anything 'gnawing' there, offering to lure it away. She is told that there are no rats in the house, and so leaves, but Eyolf is fascinated and follows her down to the fjord, where he drowns. The boy's death triggers emotional chaos among those who are left behind.

First edition, 8vo. pp. 219, original green pictorial cloth gilt, all edges gilt; slightly rubbed.

£650 [ref: 74859]



84. [LA BOISSIERE, Gilles de (artist)]. ***[Le Jeu des fortifications].***
[A Paris, chez J. Mariette, rue St. Jacques aux Colonnes d'Hercules, ca. 1710-13?].

Lovely set of uncommon military playing cards.

The cards were drawn by Gilles de La Boissière (as shown on the later Daumont issue). Each card depicts a different form of fortification, with mathematical measurements appearing alongside the drawbridges, fortified chateaux, bastions, ravelins and ramparts.

Given that the *jeu de l'oie* was very much in favour at the turn of the century, a new type of game appeared, mixing the latter with conventional playing cards. The *jeu des fortifcations* (like the similar *jeu de la guerre*, also invented by La Boissiere) is a prime example: originally issued on a broadsheet, it could be played either as a *jeu de l'oie*, with dice, or as a card game, in which each square could be cut out to form a deck of cards (as here). The original owner laid down the cut-out cards to form this lovely volume, leaving aside the title, the rules of the game and the *table alphabétique* that complete the broadsheet. It is rare to find the game in this condition, as once the cards were cut out they were only very occasionally kept in a volume.

Originally published in 1668 by Mariette, 'an eminent French engraver and print-seller' (Bryan), the game proved popular; many reissues with small variations, sometimes in other languages, were printed over the course of the next century. Like the copy in the British Museum, the dedication is here signed by the original publisher, Mariette, but addressed to the students of the prestigious College de Louis le Grand, formerly College de Clermont but renamed following Louis XIV's visit to it in 1682, when he declared it a royal foundation. We would therefore date this copy from the second issue, possibly 1710-13.

Provenance: Carl Gustav von Lieven (1722-70, Master of the Royal household, governor of Stockholm; armorial bookplate to upper cover).

12mo (12 x 7.5 cm). Engraved double-page dedication, 52 engraved playing cards and an engraved double-page plan, all cut close and laid down at the time. 18th-century calf, spine with raised bands, compartments gilt, red morocco label lettered in gilt, marbled endpapers, red speckled edges, housed in modern clam-shell box; lightly rubbed and bumped at extremities.
BnF, Jeux de princes, jeux de vilains, p.93; Bryan's Dictionary of Painters and Engravers, III-285; cf. D'Allemagne, Les Cartes a jouer (not mentioning this game) and D'Allemagne, Le Noble jeu de l'oye p. 221 (giving only later editions).

£1,250 [ref: 94331]

Presentation copy

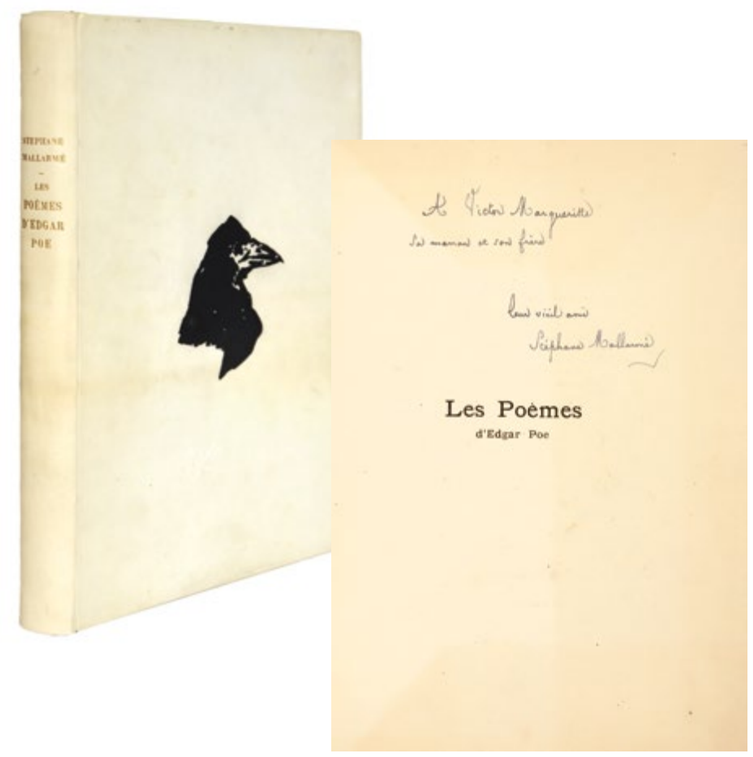
85. POE, Edgar Allan; MALLARMÉ, Stephane (translator). ***Les Poèmes.***
Edmond Deman, Bruxelles, 1888.

Presentation copy of Poe's classic works, including *The Raven*, translated into French. Limited edition, Numbered 825 of 850, one of 75 *hors commerce* for the translator.

The translator Stephane Mallarmé (1842-98) was an important French Symbolist poet in his own right, whose work anticipated and inspired several revolutionary artistic schools of the early XX century, such as Cubism, Futurism, Dadaism, and Surrealism. He inscribed this copy to his nephews, Victor and Paul Margueritte, who were both novelists, born in Algeria to General Jean Auguste Margueritte (1823- 1870). Victor wrote several theatrical 'charades' and collaborated with his brother on at least one pantomime, *La Peur*. Victor's novel *La Garçonne* (1922) was considered so shocking it led to the author being stripped of his Légion d'Honneur.

4to (28 x 20 cm), inscribed by the translator "À Victor Margueritte sa maman et son frère, leur vieuil ami, Stephane Mallarmé" on half-title, portrait and fleuron after Edouard Manet, decorated cloth endpapers, bound in original vellum illustrated with a raven's head on upper board; very slightly soiled.
The Artist and the Book 178.

£3,750 [ref: 94988]



86. HUYSMANS, Joris-Karl. *Là-bas*.
Paris, Tresse & Stock, 1891.

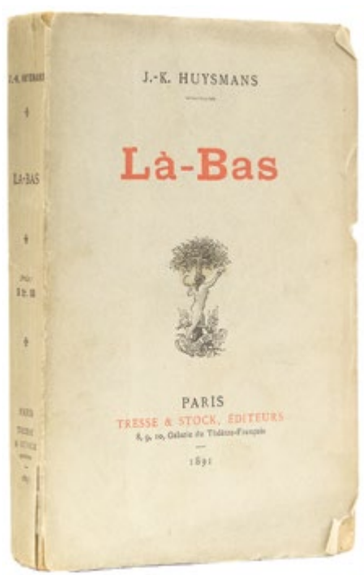
A key text of the Decadent movement of the 1890s, the novel *Là-Bas*, whose title is usually translated into English as *Down There* or *The Damned*, deals with the topic of Satanism in *fin de siècle* France. Its publication was therefore plagued by controversy; many of the readers of the journal *L'Écho de Paris*, in which the novel was first serialised, were shocked by its blasphemous subject matter and gory depiction of violence, and urged the editor to halt the serialisation (in vain). Sale of the book in its complete form was, however, prohibited at French railway stations.

The plot of *Là-Bas* concerns the novelist Durtal, a thinly disguised portrait of the author himself, who went on to appear in several of Huysmans' subsequent novels. Durtal is disgusted by the emptiness and vulgarity of the modern world and seeks relief in the study of the Middle Ages. He begins to research the life of the XV century child-murderer Gilles de Rais and in the process embarks on an investigation of the occult underworld with the help of his lover, Madame Chantelouve. The novel culminates in the vivid description of a black mass.

Huysmans (1848 – 1907), who was born Charles-Marie-Georges rather than Joris-Karl, was a French writer who completed much of his work during office hours at his desk in France's Ministry of the Interior. His novels can be read together as individual chapters in an overarching spiritual odyssey; in each, the hero seeks happiness in a new kind of spiritual and physical escapism with which he ultimately becomes disillusioned. Having been diagnosed with cancer, Huysmans condemned this pursuit of escapism ever more fervently as he approached death, and converted to Catholicism late on in his life.

First edition, 12mo. Uncut; some creasing and soiling, original printed wrappers, cloth slipcase.

£1,600 [ref: 74857]



87. EIFFEL, Gustave. *La Tour de Trois Cents Metres*.
Societe des Imprimeries Lemercier, Paris, 1900.

Unusually fresh example of this great production, **published in a limited edition of 500 copies only.**

One of the earliest complete monographs on a modern building. It has served as a standard for all subsequent studies on the architecture of XIX century metal structures.

Published at the author's expense, this work was never issued commercially but given by Eiffel to public libraries, universities, French and foreign scientific societies, and important contemporaries. The Eiffel Tower was the marvel of the 1889 Paris Exposition Universelle. The present publication coincides with the 1900 exposition, again held in Paris. In 1900, the Eiffel Tower was still the tallest structure in the world.

First edition. 2 vol. (1 text, 1 plates). Large folio (55.5 x 40.5 cm).
Text volume: half-title, engraved portrait frontispiece of Eiffel, title, pp. [12], 369, [4], 2 double pages of autographs in facsimile, [1], 13, [3], numerous text illustrations.
Plates volume: half title, title, pp. [2], 7 folding pages of text description, 53 double-page lithographic plates, most in colour, 11 double-page photogravures and 2 photogravures on one single-sheet, 3 phototypes on one single-sheet and one double-page coloured map of the environs of Paris.
Dark green half morocco over marbled boards, raised bands, spines in 6 compartments, text gilt to second and third, top edges gilt.

£15,000 [ref: 93827]

88. [WEGENER, Gerda] (illustrator); Alexandre de Verineau [pseud. for Louis Perceau]. *Douze sonnets lascifs pour accompagner la suite d'aquarelles intitulée "Les Délassements d'Eros".*
Erotopolis, A l'enseigne du faune [Maurice Duflou], [Paris, 1925.]

Excellent copy, illustrated by the wife of 'The Danish Girl.'

Louis Perceau (1883 – 1942) was a French polygraph writer who published under numerous pseudonyms, including Alexandre de Verineau. Living in Paris from 1901, he was a socialist activist, writing for socialist newspapers such as *La Guerre Sociale* and *La Vie Socialiste*; in 1906, he even spent six months in jail because of his militancy. Perceau was very active in the rebuilding of the French Socialist Party in 1920. His writing interests also included satirical poetry, erotica and bibliographies.

Gerda Wegener (1886 – 1940) was a Danish illustrator and painter best known for her erotic works. After moving to Paris in 1912, she became highly successful both as a painter and as illustrator for *Vogue*, *La Vie Parisienne* and *Fantasio*. Her work comes with a sensational backstory: Gerda's husband Einar, also a successful artist, posed as a model for many of her works dressed in women's clothing, and later underwent the world's first sex-change operation. The actress Alicia Vikander even won an Oscar for her portrait of Gerda in a recent film adaptation of this story, Tom Hooper's *The Danish Girl*.

Theses verses were written by Verineau to accompany the twelve watercolours, published anonymously by Wegener a few years earlier.

Landscape 4to (25.7 x 20 cm), 12 lithographs handcoloured in pochoir. Contemporary boards, morocco label. Enfer 933.

£2,500 [ref: 89674]

89. EINSTEIN, Albert; Sigmund FREUD. *Warum Krieg? [Why War?]*
Internationales Institut Fur Geistige Zusammernarbeit Volkerbund, Paris, 1933.

Famous exchange on the root causes of war by two of the greatest Jewish thinkers of the XX century.

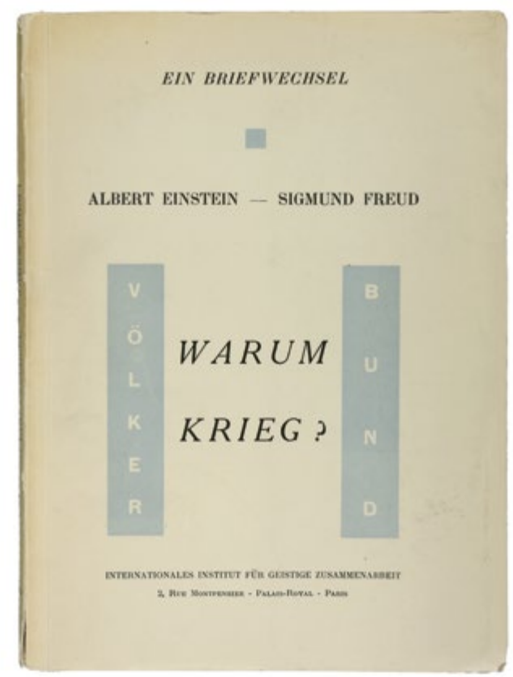
True First Edition, limited to 2000 copies (copy no. 1213).

In 1932 Albert Einstein, invited by the League of Nations to address a letter on any subject to any individual, chose to correspond with Sigmund Freud on the possibilities of avoiding war. Einstein maintained the importance of establishing an independent judiciary body to mediate conflicts. Freud agreed with this idea but also insisted that, 'there is no likelihood of our being able to suppress humanity's aggressive tendencies,' and that war is the ultimate expression of man's distaste for the restraints of civilisation.

By the time of publication, Hitler had risen to power and the world moved closer each day towards a global conflict. Einstein, the committed pacifist, had resigned from the League of Nations over its inability to confront Nazi militarism. In October 1933 he began his tenure at the Institute of Advanced Study at Princeton, New Jersey.

First edition, 8vo (2.25 x 165 cm), pp. 62, original printed wrappers; small split to base of spine.

£2,500 [ref: 88482]


EIN BRIEFWECHSEL

ALBERT EINSTEIN — SIGMUND FREUD

VÖLKER

WARUM KRIEG?

BUND

INTERNATIONALES INSTITUT FÜR GEISTIGE ZUSAMMENARBEIT
2, Rue Montpensier - Palais-Royal - Paris

Hebraica & Judaica

90. IBN SHAHULA, Isaac. *Meshal Ha-Kadmoni. [The Primeval Fable].* Meir Parenzo, Venice, [1546-47].

First fully illustrated printed book in Hebrew.

Illustrated collection of moral fables and animal stories by Isaac ben Solomon ibn Abi Sahula, in rhyming prose interspersed with verse. Ibn Sahula, who was both a scholar and a physician, was born in 1244 in Guadalajara (Castile) and was a wanderer for much of his life. He was a student under the Kabbalist R. Moses of Bugros, and wrote secular poetry until around 1281, when his outlook changed. It was then that he began to write *Meshal Ha-Kadmoni*.

Ibn Sahula writes that his material is original but based on the Talmud and Midrashim, and that in style he has followed the example of the prophets who presented moral lessons in allegorical form. He also sets out to demonstrate that Hebrew is as suitable a vehicle for conveying moral lessons as Arabic. The stories show both Kabbalistic and Indian influences.

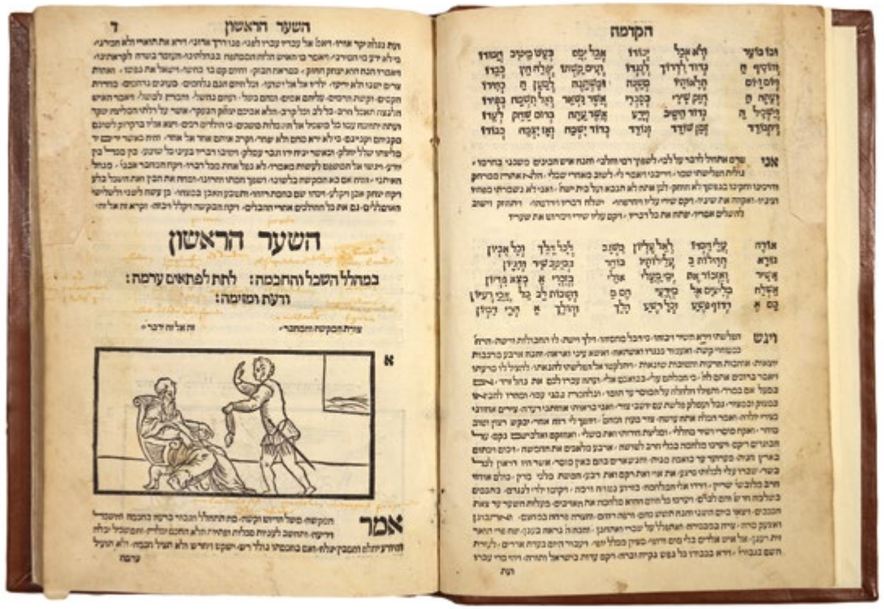
The use of animal characters is not typical in Jewish writing, but Ibn Sahula employs this device in order to deliver the tale's moral in the clearest way possible. While animals in Christian fables were usually characterised by a single dominant characteristic (the cowardly rabbit, the cunning fox), Ibn Sahula gave the animals in his fables complex characters and highly specific religious tendencies: the birds pray in a 'minyan' in a synagogue; the deer prays three times a day; and the lion dreams of making a pilgrimage to the Holy Land.

Some eighty woodcut illustrations grace the 64 leaves of this book, with one or two captioned woodcuts to a page. Though the illustrations resemble those of incunabula editions, Meir Parenzo, the printer of this edition, commissioned an entire new series of woodcuts providing more detail and artistic sophistication. The illustrations were prepared by three different hands.

The first edition of this work was printed circa 1491 in Brescia by the Soncino family printers, with different illustrations.

Second edition, small 4to (18 x 12 cm), ff. 64, printer's device on title, 80 woodcut illustrations; some soiling and staining, including dampstaining at margins, owners' notes on title page and verso, a few marginal tears, most repaired, fore-edge final leaf chipped, modern brown calf, blind fillet and corner devices, spine gilt tooled and lettered. Vinograd, Venice 319; A.M. Habermann, Kiryat Sefer vol. XXIX pp. 199-203; Amram, pp. 367-71; Roth, Jewish Art, cols. 476-77; Heller, Vol. I, pp. 332-333.

£37,500 [ref: 95122]



91. [BIBLIA HEBRAICA]. ***Hamisha Humshei Torah | Hamesh Megilot | Haftarot. (Mikra'ot Gedolot).***
Daniel Bomberg, Venice, 1548.

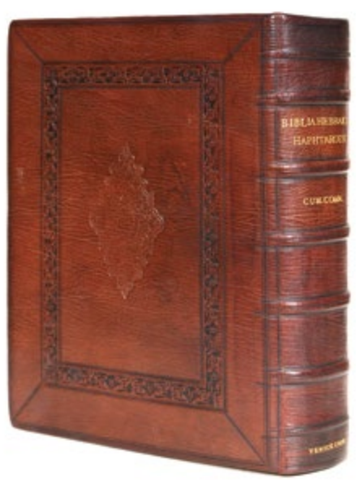
Third edition of Bomberg's Rabbinic Bible, which includes the five books of the Torah, bound together with *Haftarot* and *Hamesh Megilot*. With *Targum Onkeles* and commentaries by Rashi, Nachmanides and the First Edition of the super-commentary on Nachmanides by Isaac Aboab.

In 1516, Daniel Bomberg, a wealthy Christian, was granted the privilege of publishing Hebrew books in Venice. Among the first works he printed in 1516-17 was the *Mikra'ot Gedolot* [Rabbinic Bible], a folio edition of the entire Bible with commentaries.

Pope Leo X gave his imprimatur for this book and Felix Pratensis, a monk who had been born a Jew, was the editor. Bomberg published the edition in response to growing interest in the Hebrew language and the Bible among learned Christians. The commentaries by Rashi, Nahmanides and Gersonides attracted some Jewish readers, but the editorship of an apostate and the blessing of the Pope led many Jews to avoid the 1516-17 edition. However, the second edition, published in Venice in 1524-5 and incorporating the work of the Tunisian refugee Jacob b. Chayim, was more successful, as was a third edition published in 1546-48.

Folio (31 x 23 cm), ff. 371, 26 (as many others, bound without the title page for the Five Scrolls - f. 344), with divisional title page for Haftarot; trimmed with occasional marginal loss at the top to leaf numbers, tears to two leaves with minimal loss of text, modern brown calf boards, embossed floral ornaments and gilt title to spine, matching calf and red cloth slipcase; library stamps, previous owners' signatures; inscription by a censor from Bologna on second to last page (f. 25) partially lost due to trimming.
Vinograd, Venice 336; Habermann, Bomberg 211; Darlow & Moule (noted not listed) following no.5093; Adams B-1268.

£6,000 [ref: 96207]



92. BEN MELECH, Solomon. ***Michlol Yofi. [Entirety of Beauty].***
Moseh ben Elazar Parnas, Constantinople, 1549.

A detailed grammatical commentary on the 24 books of the Old Testament, taken mainly from the works of Rabbi David Kimchi (the Radak, 1160-1235) who wrote a grammatical text similarly entitled 'Michlol'.

This work was reprinted at Salonika in 1567, then in Amsterdam in 1661 and 1668 with notes by Jacob Abendana, Hacham (Esteemed Torah Scholar) of London from 1680 until his death in 1695.

Included at the end of this text are poems in praise of the book by Shelomoh ben Mazzal Tov and Abraham ben Efrayim Sangi.

First edition, folio, (30 x 21.5 cm); 191 ll., title within woodcut border decorated with floral motifs; some browning and light foxing, some ink marginalia in Italian and Hebrew, ink stamp on title and final leaf, some staining (mostly marginal) towards end, modern blue morocco. Some water staining to the lower margin of several pages, occasional light staining to other pages; occasional handwritten remarks on margins in ink, in old Hebrew writing. Adams S1418; Steinschneider 2372; Vinograd, Const. 199; Yaari, Const. 148; Zedner 729.

£2,500 [ref: 88392]

93. WEIL, Rabbi Ya'akov. ***Sefer Shechitot U'Bedikot. "With glosses, printed in the name of Rabbi Avraham ben Peretz HaCohen" and Sefer Bedikot by Rabbi Ya'akov Weil, with glosses and "laws of 'nikur' of the meat according to Rashi".***
Ya'akov Cohen of Gazulo), Mantua, 1556.

A scarce edition of the fundamental book of ruling and laws of 'shechita' and 'trefot'.

Shechita is slaughtering of mammals and birds for food, also known as kosher slaughter. *Trefa* is food which does not satisfy the requirements of the Jewish laws of kashrut, meaning it is not kosher.

The book consists of two works: *Shechitot* (plural from Shechita) and *Bedikot* (meaning 'tests' or 'examinations') written by Rabbi Ya'akov ben Yehuda Weil – one of the leading Ashkenazic Torah authorities and a disciple to the Maharil (Ya'akov ben Moshe Levi Moelin – a famous 14th century Talmudist). These works were first printed in 1549 in Venice, as part of the book of Responsa by Mahari Veil, and later published separately in more than 100 editions by various printers.

This is a very rare copy printed on vellum. During the 14th century the use of paper in book printing spread throughout Europe and slowly replaced vellum. With the introduction of the letterpress in the mid-15th century the production of books printed on paper became significantly cheaper. Copies printed on vellum were significantly more expensive and produced in small numbers, usually to special orders by affluent individuals, therefore these days they are extremely rare.

Only one other copy of this early edition on vellum is known to exist – in the collection of the British Library.

On the reverse of the title-page there are several ownership inscriptions and signatures by Rabbi Yisrael Moshe Chazan - Av Beit Din of Rome, Corfu and Alexandria; another presumed to be by Rabbi Eliezer Yerucham Elyashar – dayan and rabbi in Safed, father of Rishon L'Zion Rabbi Ya'akov Shaul Elyashar.

The woodcut printed frame on the title-page bears the priestly symbol of hands at the top. There is a separate title-page to the book of Bedikot. The opening words at the beginning of each book are framed with woodcut adornments. On pages 5 and 6 there are printed illustrations of knives – to illustrate the flaws that invalidate a kosher slaughtering knife.

16 leaves, 15.7 x 10.3 cm, printed on vellum; text in Hebrew; preserved in a new solander box with gilt decoration.

£45,000 [ref: 91302]

94. REISSNER, Adam. ***Ierusalem vetustissima illa et celeberrima totius mundi civitas... nunc autem Latine omnis perscripta... per Iohannem Heydenum Eyflam Dunenfem.***
Georg Raben, Sigismund Feyerabend and heirs of Weigand Han, Frankfurt, 1563.

Fine example, in attractive contemporary binding, of first edition in Latin of this important illustrated history of Jerusalem, before its destruction by the Romans.

Adam Reissner, a German mystic and poet, was the pupil of Johann Reuchlin, a German humanist and prominent scholar of Greek and Hebrew. Reissner taught theology for many years and wrote historical and theological works, including an 'anti-papal history.' He later made a name for himself as a writer of hymns.

In this book, considered one of Reissner's most important works, he describes Jerusalem in detail, with all its holy landmarks. Reissner paints a picture of 'Heavenly Jerusalem,' in stark contrast to what he sees as the 'Satanic Babylon' of corrupt papacy. For Reissner, a supporter of the Protestant reformer Caspar Schwenckfeld, Jerusalem represents a community of true believers, in constant battle with the Antichrist of Rome. With constant comparisons of historical events to selected Bible passages, Reissner eventually comes to the conclusion that judgment day has arrived.

The lovely woodcut illustrations by Virgil Solis were taken (or possibly copied) from the Luther Bible, published in 1560 by the Frankfurt publisher Sigmund Feyerabend. This edition is a translation of the first volume of the German edition, published the same year and entitled *Ierusalem, die alte Haubtstat der Juden*. We could not find any bibliographical evidence that its second volume has ever been translated and published (in spite of such claims in the *Allgemeine Deutsche Biographie*).

Folio (31.5 x 21.3 cm), pp. [12], including title page with woodcut device, 635, [33], double-page woodcut map, 42 woodcut illustrations in text, contemporary blind-stamped calf, morocco lettering piece.
Rohricht 708; VD16 R1058; Adams R340; not in Atabey.

£8,000 [ref: 90734]

95. HALEVI, Aharon of Barcelona [attributed to]. ***Sefer HaChinuch. [The book of Education].***
Giovanni di Gara, Venice, 1600.

Exposition of the 613 commandments of the Torah, first published anonymously in 13th century Spain.

With introduction by Rabbi Yehuda Aryeh of Modena.

This work systematically discusses the commandments (*mitzvot*) both from a legal and a moral perspective, by first linking the mitzvah to its Biblical source and then addressing its philosophical roots. Following this, the book presents a brief overview of the *halakha* (practical Jewish law) governing its observance - usually based on Maimonides' *Mishneh Torah,* also noting the punishment for disobedience - and closes with a summary as to the mitzva's applicability.

The sixteenth century Italian author and Talmudist Gedaliah ibn Yahyah ben Joseph (1515-1587) credited the authorship of the book to Rabbi Aharon HaLevi of Barcelona (1235-1290), a Talmudic scholar and halakhist; but others disagree, as the views of *Sefer HaChinuch* contradict opinions held by HaLevi in other works. This has led to the conclusion that the true author of the book was a different Reb Aharon Halevi - a student of the Rashba, rather than his colleague. In 1980 Prof. Israel Ta-Shma of the Hebrew University of Jerusalem argued that the author was in fact Aaron's brother, Pinchas ben Joseph HaLevi. In any case it is largely agreed that the work was written by a father to his son, upon reaching the age of Bar Mitzvah, towards the end of the 13th century. It was aimed at teaching the son/s all the *mitzvot* in a structured manner.

Due to the straight forward structure of the book it remains popular and widely quoted work to this day. First edition was printed in Venice in 1523.

Second edition, 4to, 228 ll., old ownership signature to front endpaper, reads: R. Josefe Coen, pages edges slightly rubbed and browned. Professionally restored tear to one leaf, modern brown calf boards. A very good copy.

£1,500 [ref: 96206]

96. ELGAZI, Rabbi Shlomo. ***Halichot Eli.***
Yedidia Gabbay (printer), Izmir, 1658.

Halichot Eli is a book of Talmudical rules, arranged in alphabetical order.

At the top of the title page appears an inscription in cursive Italian Hebrew writing: 'I, Chaim Sagri have purchased this in Izmir on the banks of the sea, during my visit in Adar 1667—'

Rabbi Chaim Sagri (Otzar HaRabbanim 6088), was a prominent Italian rabbi and a predecessor of the Sagri line of rabbis and bankers. A Torah scholar and Kabbalist, he was one of the first disciples of the Rabach [Rabbi Binyamin HaCohen of Regio]. In the summer of 1666, Rabbi Chaim Sagri headed a delegation of Italian rabbis on a journey to Izmir to investigate the ways of the false Messiah Sabbatai Zevi (Ghirondi, Toldot Gedolei Yisrael Beltalia, page 107). According to Shulvass (Rome and Jerusalem p. 120), at that time Rabbi Chaim was still an admirer of Sabbatai Zevi.

One of the first Hebrew printings in Izmir - see article by Y.S. Speigel [Alei Sefer, 4, 1977, pp. 126-127] concerning the date of printing.

4to (19.5 x 15 cm), ff. 80, signature and Hebrew inscription of the owner in ink on title page dated 1663, high quality paper, recent dark green cloth binding, speckled edges; slightly rubbed.

£1,950 [ref: 94418]

97. [BIBLE] - ***Hamisha Humshey Torah, Neviim u'Ktuvim Bilshon Ashkenaz. (The five books of Torah, Prophets and Writings in Yiddish).***
Uri Feivish HaLevi (printer), Amsterdam, 1676-1679.

The first translation of the Old Testament into Yiddish.

This translation was completed by Jekuthiel ben Isaac Blitz and features approbations by the rabbi of Va'ad Arba Artzot, as well as by Amsterdam Sephardi and Ashkenazi rabbis, dated 1671-1677. The King of Poland had to give special permission for this work to be printed, and his approval appears in Yiddish and Latin on the leaves preceding the title page.

The 1670s in Amsterdam saw the simultaneous printing of two different Yiddish translations of the Bible: the present edition and another, published by Yossef Atias and translated by Joseph Witzenhausen (Yossef ben Alexander). This provoked a feud between the two printers, with mutual accusations of encroachment and the falsification of rabbinic approval. The resulting litigation caused the financial ruin of both printers. For further information regarding this scandal, see: A.M. Haberman, Chapters in the History of the Hebrew Printers, pp. 300-310.

Provenance: Ancient ownership inscription and stamps, Polish censor stamp to first leaf.

ff. [6], 54, [1], 56-63, [1], 64-193, [1], 195-256, [1], 18; stains and wear, worming, some professionally repaired, new colourful and elaborate leather binding with gilt ornaments, housed in a marbled cardboard slipcase. Vinograd, Amsterdam 424; Fuks 336; Darlow & Moule 4485.

£3,000 [ref: 95121]

98. KIRCHNER, Paul Christian. ***Jüdisches Ceremoniel, oder Beschreibung derjenigen Gebräuche, welche Die Juden so wol inn-als ausser dem Tempel... in acht zu nehmen pflegen. Nunmehro aber bei dieser neuen Auflage mit accuraten Kupfern versehen... um vieles vermehret und mit Anmerkungen erläutert. [Jewish Ceremonies, or Descriptions of Customs...]***
Peter Conrad Monath, Nürnberg, 1726.

Fundamental and richly illustrated work describing Jewish customs, rituals and costumes.

This detailed description of Jewish ceremonial customs by Paul Christian Kirchner, a Jewish convert to Christianity, was first published in 1717 and then re-edited by the Christian Hebraist Sebastian Jacob Jugendres, who added his own commentary to the work, in 1724. The new edition included twenty-eight copperplate engravings (nine signed by Johann Georg Puschner) depicting a variety of Jewish rituals, including events marking the life cycle within the synagogue community, such as: circumcision, presentation of the first born, prayer at the synagogue, wedding, purification of the bride, the washing of the brother-in-law's feet, divorce, the feast of reconciliation, death rites, burials, the Sabbath, and various holiday ceremonies. The illustrations are accompanied by four pages of legends that clarify them in detail.

The book was intended for a German audience. Kirchner sought to persuade other Jews to follow his lead and convert to Christianity.

The copper engravings may have been made in the workshop of Johann Georg Puschner the Elder (1680 – 1749), either by himself or by his son (also called Johann Georg).

Small 4to (21 x 17.5 cm), pp. [4], 226, [13], engraved frontispiece, title page in red and black, engraved title page, 27 engraved folding illustration plates, later floral boards.
Freimann S. 148; Lipperheide Oc 20; Hiler 500; cf. Fürst II, 190.

£2,550 [ref: 90504]

99. BUXTORF, Joannes. ***Schoole der Jooden, begrypende het geheele Joodsche Geloof.***
Jan Daniel Beman, Rotterdam, 1731.

Lovely example of this important work, with plates in bright colours and heightened with gold. In unusual binding featuring the star of David.

The four folding plates depict scenes of Jewish life: a Torah service, a Seder, the Sukkot festival and a wedding. This copy was a special commission in colour, extremely rare for this title.

Professor of Hebrew in Basel for 39 years, Johannes Buxtorf (1564 – 1629) was considered the leading Protestant expert on Hebrew at his time and came to be known as 'Master of the Rabbis.' His main work, *Juden Schul,* was first published in German in 1603, followed by the Latin version *Synagoga Judaica*. The work is a thorough description of Judaism as practised in Germany at the time and became valuable for its descriptive details. It also gives a history of Jewish thought, from biblical times to the 17th century.

It is in this work that Buxtorf gives an interpretation of the relations between religions through a dialogue between a Jew and a Christian, where the latter answers to the Jew's attacks on Christianity. This work voices Buxtorf's own attitude towards the Jews which was, overall, a negative one; and although quoting various other literary works about Judaism, his speech was clearly biased.

This fine copy is the third Dutch edition, with some Latin and Hebrew text. The four engravings were realised for the first Dutch edition in 1694 by Jan Luyken (1649 – 1712), a Dutch poet, illustrator and engraver. We could trace no other copies of this edition in colour.

8vo (15.8 x 9.3 cm), pp. [14], 548, 44, with 5 hand-coloured engravings heightened with gold, all folding with tissue guards except the additional title, contemporary calf, covers with gilt border lines, corner pieces and rich gilt ornamental decoration in the centre with the star of David, spine with raised bands gilt in compartments, red morocco label lettered in gilt, marbled endpapers, all edges gilt; head of spine chipped, spine and hinges rubbed, hinges weak (upper hinge starting), ink? stain to fore edge not affecting the pages.

£3,750 [ref: 92859]

100. REITZENSTEIN, Wolf Ehrenfried von. ***Der ollkommene Pferde-Kenners. [The Complete Horse-Guide].***
Joh. Simon Meyer (printer), Uffenheim, 1764.

A German Horse Manual with a Jewish-Jargon-dictionary supplement.

'Rare first edition of this original and curious work on horsemanship.' (Johan Dejager, *Great Books on Horsemanship*)

The first part of this book is a comprehensive equestrian and veterinary manual. Pages [17]-[20] list a curious bibliography of books on horsemanship, while the manual itself contains guidance on buying horses, on training and dressage, saddles, various bits and mouth-pieces and horse shoeing. The second part of the book deals with horse medicine and understanding prescriptions.

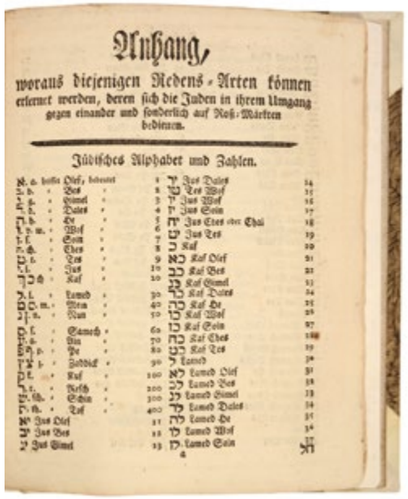
The final part of the work is the most unusual: it is a supplement comprising a 36-page Hebrew/Yiddish dictionary with an alphabetic index of over 1,500 terms, transliterated into Gothic letters and with German translations. This is followed by five sample dialogues between Jewish horsetraders in their distinct jargon.

Since their normal vernacular of Yiddish could be understood by their German speaking non-Jewish competitors, the Jewish dealers developed a secret trade dialect heavily laced with Hebrew, which prevented non-Jews from understanding them. The efforts of non-Jewish horsemen to try and penetrate this newly-erected linguistic barrier are demonstrated by a close examination of the present volume.

The end of this volume is lavished with detailed illustrated plates. The first plate depicts the ideal horse, with detailed anatomy of its open mouth; the next plates show horse breeds and are followed by illustrations of dressage and various pieces of equipment. The frontispiece, by A. Hoffer after A.D. Steingruber, depicts the Residenzschloss at Ansbach.

First edition, two parts in 1 vol. 4to (21.5 x 17.3 cm). pp. [24], 176, [16], 176, [52] pp., engraved frontispiece and 28 engraved plates, some folding, modern half-vellum boards.
Lipperheide 2929 (ed. 1780), Dejager 267.

£8,500 [ref: 95270]


Anhang,
woraus diejenigen Redens-Arten können erlernet werden, deren sich die Juden in ihrem Umgang gegen einander und sonderlich auf Roß-Märkten bedienen.

Jüdisches Alphabet und Zahlen.

101. WOLF, Abraham Nathan, Rabbi. ***Grundsätze der Jüdischen Religion aus den Heiligen Büchern, Talmud und den vorzüglichsten rabbinen zusammengetragen. [Foundations of the Jewish Religion from the Holly Books, Talmud and the Most Prominent Rabbis].***
Buchhandlung der Gelehrten, Dessau, 1782.

One of the first instructive texts on Judaism to be published in Germany.

In his *Foundations of the Jewish Religion*, Rabbi Abraham Nathan Wolf lays out the basic principles and teachings of Judaism, written in simple and accessible language, but without reducing the moral and religious content of the Jewish law and faith.

The settlement of Jews in Dessau dates from 1621. The Jewish community there led the struggle for the emancipation of the German Jews. Both Rabbi Abraham Nathan Wolf and Moses Mendelssohn were born there. Wolf's views on Judaism were considered extremely liberal at the time; though this made him popular with Mendelssohn, his attempts to align traditional Jewish education with modern European culture also led to his persecution by conservative Jewish scholars, who nicknamed him 'the backslider.'

Other publications by Wolf include the *Pesher Davar* (Berlin, 1777), a comprehensive commentary on the Book of Job, plus contributions to *Ha-Meassef* and the first three volumes of *Bikkurey ha-'Ittim*.

First edition, 8vo (17 x 10 cm), pp. 126. text in German, original boards; some worm marks to boards and leaves, edges rubbed.

£1,750 [ref: 91842]

Jüdische Religionsstütze,
oder
Grundsätze
der
Jüdischen Religion
aus den heiligen Büchern,
Talmud und den vorzüglichsten Rabbinen
zusammengetragen
von
Rabbi Wolf Abraham Nathan.
Dessau, 1782.
In der Buchhandlung der Gelehrten.

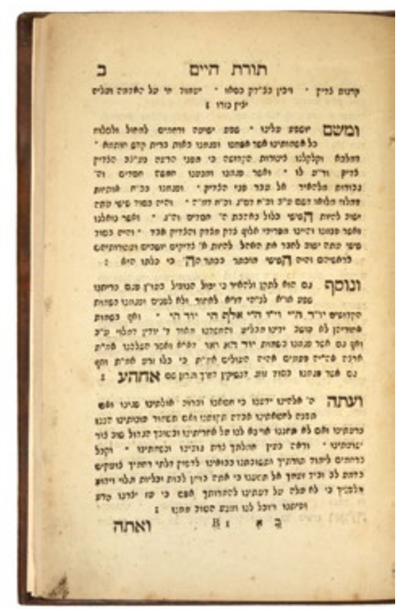
102. EDREHI Moshe [Edrei Moses], editor. ***Sefer Torat Chayim. [Friday night readings of Bible, Zohar and Prayers].***
Yehuda Leib Bar Alexander, London, 1791-92.

Book of kabbalistic readings and prayers for Friday nights, customarily recited in the Eastern cities of Morocco. Text in Hebrew.

Moshe Edrehi (c. 1774-1842) was a Moroccan scholar and itinerant preacher in North Africa who travelled to London in 1791. Here he studied in the Sephardic Bet Hamidrash Etz Hayyim, preaching there on every Sabbath; he had been a child prodigy and started preaching at the age of 14. After the publication of this work he left for Amsterdam, where he published *Yad Moshe*, a collection of sermons, and *Ma'aseh Nissim*, tales of the ten tribes with a Yiddish translation. His final journey, to the Holy Land, took four years, and led Edrehi through France, Italy, Malta and Smyrna.

First edition, 8vo, title printed within ornamental border; library stamp on title and on one or two other leaves, restorations to corners of title and last three leaves, contemporary calf boards with gilt title to spine.
Roth, Bibliotheca Anglo-Judaica, B12 - 20. Vinograd 135.

£1,250 [ref: 95389]



103. [HAGGADAH] - *Haggadah Shel Pesach. [Yiddish Passover Haggadah].*
Rabbi Zvi Hirsh Segal Spitz & son Rabbi Avraham Segal, Offenbach, [1794-95].

Scarce Ashkenazic Passover Haggadah.

Complete with Yiddish translation and notes in Wayber-Taytsch lettering, based on the Berlin Haggadah of 1785. The title page bears the printer's device of Rabbi Zvi Hirsh Segal Spitz and his son Rabbi Avraham (see Ya'ari Hebrew Printers' Marks 158).

The last page includes 'Bircat Iruv Tavshilin,' a special prayer for the preparation of food on occasions when the Sabbath follows a holiday (Yom Tov). In such cases, a special Takanat Halachah had to be established, originating in the Mishnah, so that a fire could be lit on a holiday, something not otherwise allowed.

Not found in the Jerusalem National Library.

First edition, 8vo (19.3 x 12 cm); 40 leaves, text in Hebrew and Yiddish, 5 woodcut illustrations in text; slightly stained and soiled, modern calf to style. Listed by Otzar Haggadot, 444 according to a private collection. Yaari 265; Yerushalmi 84; Yudlov 382.

£2,500 [ref: 91582]

104. [HAGGADAH] - *Ma'aleh Beit Horin ve'hu Seder Haggadah shel Pesach. [Passover Haggadah].*
Anton Schmid, Vienna, 1813.

An interesting 19th century example the Ashkenazic Passover Haggadah, with commentary by Alsheich, Gevurat Hashem, Olelot Efraim (Maharal) etc.

Illustrated with copperplate engravings from the 1695 Amsterdam Haggadah by Abraham bar Jacob (Avraham son of Yaakov Hager). Among the illustrations are the famous thirteen-panel depiction of the stages of the Seder and the ten-panel depiction of the plagues of Egypt.

Anton Schmid was a Christian publisher of Hebrew books, who benefited greatly from the 1800 ordinance prohibiting the import of Hebrew books by Jews (who were themselves excluded from the publishing business). He employed a number of Jewish typesetters and proofreaders, mainly from Galicia, who were granted special residence permits in Vienna. Schmid issued a number of printings of the Haggadah using, like here, Abraham's delicately engraved popular illustrations.

This edition also features two popular commentaries by Moses Alscheich and Ephraim Luntschitz.

4to (26 x 20 cm), 52 leaves, leaf 13 misnumbered, leaf 48 misnumbered; title within decorative typographic border, double column Hebrew, Ladino and Aramaic text, 11 engraved illustrations in the text, most half-page, some a little larger, expected wine stains and other signs of ritual use, contemporary sheep boards, gilt. A very good copy.
Yaari 380. Yudlov 543.

£3,750 [ref: 85922]

105. BELAIS [BELAISH], Abraham; Lazare Wogue (translator). *Odes et prière hébraïques, traduites en français en l'honneur de S.M. Louis-Philippe, Roi des Français, ainsi que de toute sa famille, par son serviteur Abraham Belais, ex-trésorier du Bey de Tunis, grand-rabbin de Nice et d'Alger, traduit en français par Lazare Wogue.*
[Odes and prayers... in honour of S. M. Louis-Philippe...]
J. Smith, Paris, 1835.

Magnificent example of this great rarity - a presentation copy for the dedicatee, Louis-Philippe (1773 – 1850), **the last King of France** (ruled 1830 – 848).

One of only three known copies. The identically bound companion to the present copy, a presentation copy for the Queen of France, Louis-Philippe's wife Maria Amalia of Naples and Sicily (1782-1866), was sold at auction in 2003; another copy - the only other we could locate - is held in the Bibliothèque Nationale de France.

With the original Hebrew text handwritten next to the printed text. The printed dedication to Louis-Philippe is followed by six compositions by Belais. Each of them includes the original Hebrew text in manuscript in ink (presumably in Belais' own hand, or in the hand of Elazar Wahague, the author of the introductory praise poem, printed in Hebrew on the back of the title page).

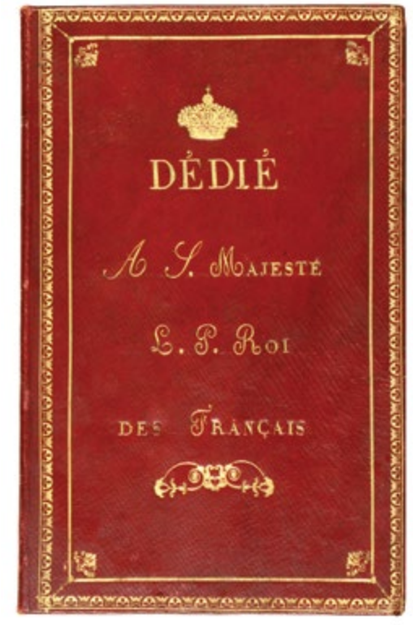
The Hebrew handwritten text appears either on the right hand page or in the right hand column, with the parallel French translation by Lazare Wogue (scholar of the Beth Midrash Hagadol in Metz) printed in letterpress either on the left hand page or in the left hand column. Each composition has a separate title in bold: [1] Ode orientale d'Abraham Belaïs, tunisien, en l'honneur du Roi des Français, de la Reine son épouse, des Princes leurs enfans et du peule [sic] français; [2] Hymne acrostiche a la gloire de notre seigneur le Roi des Français; [3] Au Roi. Cantique (with engraved tail-piece of a cornucopia); [4] Acrostiche; [5] Au Roi des Français, à la Reine et à leur Auguste Famille. Acrostiche; [6] Prière; two of the three acrostics spell the name ABRAHAM and the other BALAIS (not Belais).

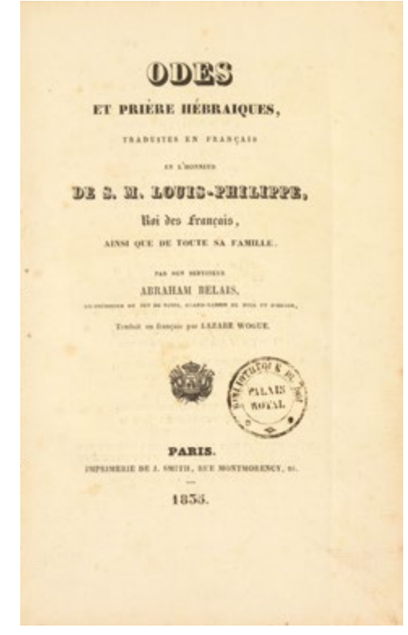
'Abraham Belais (Belaish; 1773 – 1853) was treasurer to the bey of Tunis when he had to leave the country following business reverses and settled in Jerusalem. For a time he was rabbi in Algiers, then, moving to Europe, he managed to secure the patronage of persons high in public life. He was appointed by the king of Sardinia rabbi of Nice, against the wishes of the community […] In 1840, he went to London where […] he was ultimately given a minor communal office and sat occasionally on the bet din. He published a large number of books, apart from his sycophantic odes in honor of European crowned heads and other influential persons.' (*Encyclopaedia Judaica*. Detroit, 2007. vol. 3, p.277).

Provenance: King Louis-Philippe (stamp of the Bibliothèque du Roi, Palais Royal to title; sale of his library in December 1852, lot 1150 - with handwritted inscription confirming this, also see the Catalogue de livres provenant des bibliothèques du feu roi Louis-Philippe, vol. 2, p.113).

8vo, ff. [1 blank], pp. [3], [6], [2], [4], [1], [1 blank], [4], [4], [1 blank], with manuscript text next to the printed pages, original gilt tooled full red morocco, upper board with Dédié a Sa Majesté L.P. Roi des Français surmounted by the royal crest in gilt, lower board with embossed floral device, original marbled endpapers, all edges gilt.

£11,000 [ref: 93844]




ODES
ET PRIÈRE HÉBRAIQUES,
TRADUITES EN FRANÇAIS
EN L'HONNEUR
DE S. M. LOUIS-PHILIPPE,
Roi des Français,
AINSI QUE DE TOUTE SA FAMILLE.
PAR SON SERVITEUR
ABRAHAM BELAÏS,
Traduit en français par LAZARE WOGUE.
PALAIS ROYAL
PARIS.
IMPRIMERIE DE J. SMITH, RUE MONTMORENCY, 10.
1835.

PRIÈRE.

תפלה

106. **HOROWITZ, Hayim.** ***Sefer Hibat Yerushalayim. [Book of the Love of Jerusalem].***
Moshe and Yehudit, Jerusalem, 1844.

First edition of the first book about Jerusalem printed in the Holy City, illustrated with the Western Wall on the title page. This is also the first travelogue of the Holy Land published in Jerusalem. A fine copy of this scarce work.

Published under the regime of the Sultan Abdul Maagid, the 'Book of the Love of Jerusalem' was *"written specifically for the edification of the Jews in the Diaspora"*, to educate them on what the Holy Land and Jerusalem were like, compared to their description in the Bible. It is as such the first attempt by the residents of Jerusalem to convey to Diaspora Jewry the significance of the city and its holy places, and to link the global Jewish community spiritually and physically to the Land of Israel.

A proper travel guide, it includes complete descriptions of the Land of Israel and Jerusalem, the holy cities, villages and important grave sites. The physical geography of each region is detailed in a manner that includes natural elements such as hills and caves, and their place in history. The commentary is presented from a spiritual, religious viewpoint that emphasises the sacred significance of each location.

Small 4to (15.5 x 21 cm). [2 incl. title with woodcut vignette, text to verso], 60 leaves, text in Hebrew; title page a bit stained and rubbed. Recent marbled half calf boards, gilt title to spine. A fine copy.

£2,750 [ref: 95387]

One of 4 copies on vellum

107. **HEINE, Heinrich.** ***Hebräische Melodien.***
Heinz Barger, Berlin, 1918.

Number 2 of only 4 copies printed on vellum, from a total edition of 185.

4to (28.3 x 22.2 cm). Printed in black and gilt, title printed in black, "Hebräische Melodien", 6 initials and roman numerals all hand-applied in gilt. Some occasional minor spotting, stitching at first gathering loose with some pulling; contemporary brown morocco by Otto Dorfner, Weimar, two clasps (one lacking metal ring), a few minor stains. See Wilhelm and Galley, Heine Bibliographie I, 508.

£3,500 [ref: 94820]

Russian & Eastern European interest

108. Святой Кирилл. [Saint KYRILL]. ***Кириллова поучителныя слова. [The Book of Saint Kyrill].***
Printing House, Moskva, 1644.

Fine example, in lovely binding, of one of the most important Russian publications of the mid-XVII century, printed by order of the first Tsar of the Romanov dynasty, Mikhail Fedorovich. First edition. Rare in such condition.

A comprehensive statement of orthodox doctrine and praxis, the work takes particular aim at the teachings of the Roman Catholic and Protestant churches, even comparing the Pope with the Antichrist. The editors Mikhail Rogov, Archpriest of Chernigovskii Cathedral, and Ioann Nasedka, the priest in charge of Moscow's major cathedral, the Uspenskii, were well-known within Moscow's literary circles.

This work was compiled and published at great speed in order to support Patriarch Iosif in a dispute with the Danish Prince Waldemar. The Tsar had invited the Prince to Russia as a potential husband for his daughter, Irina Mikhailovna, with a view to establishing a Russian-Danish coalition against Sweden. However, the Prince was a Lutheran, and his conversion to Russian Orthodoxy was considered a prerequisite of the marriage. Patriarch Iosif was charged with persuading the Prince to convert, but ultimately failed; rumour had it at the time that the failure of his daughter's engagement brought about the Tsar's death in 1645, after which the Danes left the country.

The book comprises 46 chapters and unites a variety of works devoted to the preservation of the doctrine of the Orthodox Church. Its name derives from the first such work, the *Discourse of Saint Kyrill Archbishop of Jerusalem*, which was translated and adapted from Greek by Stephana Zizaniyah. Apart from original contributions by Rogov and Nasedka, it includes works by scholars such as Vasiliy Surojskyi-Malushenskii, Patriarch Meletii and Prince Ostrozhskii.

The seminary at Riga (stamps) was founded in 1851, its buildings nationalised in the early 1920s, and finally closed in 1936.

Provenance: Contemporary owner's inscription at foot of fifth leaf; Rigas Gariga seminara biblioteka (stamps of the seminary at Riga in upper margin of first leaf and lower of last); Private British collection.

Folio (29.7 x 19.1 cm), pp. (15), (8), (561), 355/6 combined by compositor, without 5 blanks, cyrillic lettering, some in red, signatures and pagination in Slavonic alphabet numerals, ornate white on black woodcut headpieces in various sizes, some ornamental red initials; light damp stain to upper inner corners, one gathering with central oil stain, intermittent marginal ink spots, grubby fingermarks and assorted splodges, light age yellowing, contemporary crimson morocco over wooden boards, upper cover with multiple gilt panel border incorporating Greek key pattern, 4 large gilt cornerpieces within, ornate gilt arabesque lozenge at centre. Lower cover with same border, solid brass heart at each corner, 4 gilt flowers within, solid brass symbolic centrepiece, spine in six compartments with gilt flowers and cornerpieces, all edges gilt, richly gauffered, board edges indented at centre, lower pair with metal shoes either side; remains of crimson leather straps, hinges repaired with red morocco.
Pozdneeva, Cyrillic printed books 15-17th. c., 325; Sopikov 569; Zenova, Moscow printed books, 16-17th c., 169.

£9,850 [ref: 88131]

109. МАГНИЦКИЙ, Леонтий Филиппович. [MAGNITSKII, Leontii Filipovich].
Арифметика; сиречь наука числительная. [Arithmetic, called the computational science].
Moskva, Sinodalna, 1703.

One of the most important books printed during the reign of Peter the Great.

Leontii Magnitskii (1669 – 1739), a prominent Russian scientist and professor at the School of Mathematics and Navigation, compiled the present work as a kind of encyclopaedia of exact sciences on the orders of Peter the Great, issued in February 1701. Magnitskii included the most up to date information on arithmetic, algebra, geometry, astronomy and navigation with the aim of 'educat[ing] Russian young men and people of all the ranks and ages.' Even more significantly, it was here that he introduced Arabic, rather than traditional Cyrillic, numbers for the first time. Lomonosov himself used this work in his studies, referring to it as 'the gates of knowledge.' Published in an edition of 2400 copies, it was used widely as a textbook for almost a century, and is something of a rarity, especially when complete.

Magnitskii's work reflects the progressive thinking that started to dominate during the reign of Peter the Great.

Folio (28 x 17 cm), ll. 326, including title, printed in Cyrillic letters in red and black within typographic borders, with engraved frontispiece and plate by Mikhail Karnovskii and 3 folding letterpress tables, numerous woodcut figures in text; some leaves remargined and with tears mostly to inner margin, occasionally with minor loss of text, lacking 1 plate (last plate), red wax seals to upper fly leaf, title and first page, near contemporary half calf over marbled boards, spine with blind tooled decor in compartments; worn.
Drage 390; Sopikov 99; Fekula 4950; Pekarskii 62; Smirnov-Sokolnikov Biblioteka 7; Vengerov 6.

£17,500 [ref: 88491]

110. CATHERINE II, the Empress of Russia, and Peter Simon PALLAS - *Manuscript for "Сравнительный словарь всех языков и наречий" ["Comparative Dictionary of All the Languages and Dialects"].*
St. Petersburg, [1784].

Manuscript notes in Catherine the Great's own hand, a preparatory study for the biggest linguistic project of the century.

These very sheets served as guidelines for a future publication by one of the leading scientists of XVIII century Russia, Peter Simon Pallas, who annotated them with his marginal notes. After Pallas' death the papers were acquired by another prominent German scientist and linguist, Friedrich Adelung (1768 – 1843), who praised the importance of the manuscript in a work dedicated to the Empress's contribution to the development of linguistics in Russia.

Catherine II (1762–96), who was originally Prussian, took an interest in philology in her early years in Russia while studying the language. This interest was rekindled in the summer of 1784 as a distraction from the sudden death of her court favourite, Aleksandr Lanskoi (1758-84). At this time the Empress read a recently published work by the linguistic pioneer Court-de-Gébelin (1719-84). She was captivated by his bold idea that the languages of the world had originated from one source - one primitive language.

This in turn prompted her to look for similarities between Russian and other languages. She began her research by putting together a list of Russian words, mostly nouns, defining simple concepts for which one could find an equivalent in most languages, however basic they were. These 200 – 300 words were then to be translated into all known languages, first of the Russian Empire and later of the world. The scale of this project meant that it would have been impossible for anyone who did not possess Catherine's boundless power and connections. In pursuit of translations of her list into other languages, she sent letters to the biggest land owners in the Empire, ordering them to pass the list of words around their vast territories for translation into local languages and dialects. Likewise, special envoys were sent to her ambassadors at foreign courts with the same task. Catherine II's lively interest in the field spurred vigorous intellectual exchange with prominent thinkers such as Zimmermann, Nicolai, Lafayette, Galiani, with rulers such as the King of Spain and members of government in the newly born United States of America, as well as close collaboration with outstanding scientists at home. Realising the vast scale of the task, the Empress soon recruited her trusted friend, the academician and leading scientist Peter Simon Pallas (1741 – 1811), to continue her work and edit it for publication.

Thus the present manuscript, together with many other drafts and notes, was passed into hands of Pallas around April 1785. Only a month later, the academician published an advertisement in French announcing the upcoming publication of a comparative dictionary that was to make an invaluable contribution to the search for the common source of all languages. This was followed by the publication of an 8-leaf 'teaser' entitled *Modèle du Vocabulaire qui doit servir à la comparaison de toutes les Langues* (St. Petersburg, 1785), which included a list of core Russian words selected by the Empress herself and translated into Latin, French and German.

The first comparative dictionary came out in two volumes in an edition of 500 copies and covered the languages of Europe and Asia. Entitled *Сравнительные словари всех языков и наречий собранные десницею всевысочайшей особы* [Comparative Dictionaries of all the Languages and Dialects Collected on the Order from Her Majesty] (1787-9), it contained 285 Russian words translated into 200 languages. Our manuscript features a list of 159 European and Asian languages and dialects, being an early preparatory study for this publication.

The second manuscript list offered here comprises 277 numbered Russian words, with approximately half of them translated into Carib, a language nowadays spoken by around 7,400 Kalina people across South America (mostly in Venezuela, Guyana, Suriname, French Guiana, and Brazil). Entitled *Сравнительный словарь всех языков и наречий по азбучному порядку расположенный* [Comparative Dictionary of all the Languages and Dialects Listed in the Alphabetical Order], it also included the languages of Africa and America, increasing the total number to 279. The four volumes were issued in 1790–1 in an edition of 1000 copies.

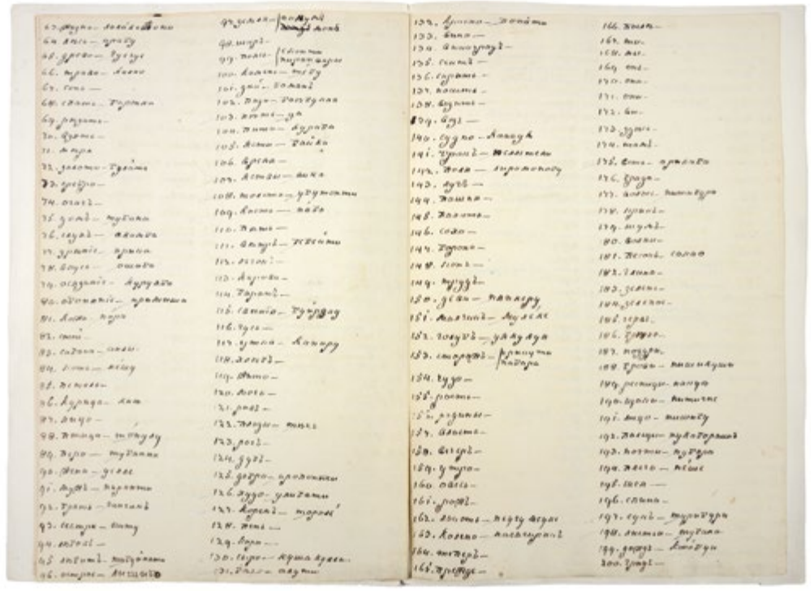
Both publications of the dictionary attracted criticism from European scientists, who justly noted that they lacked a systematic approach: there was no means of looking up individual words; all foreign words were transliterated into Cyrillic, causing mistakes in pronunciation; and some of the translations were unreliable. Nevertheless, even severe critics admitted that Catherine II's work was the essential push that finally awoke interest in linguistics in Russia and inspired important academic research in the field.

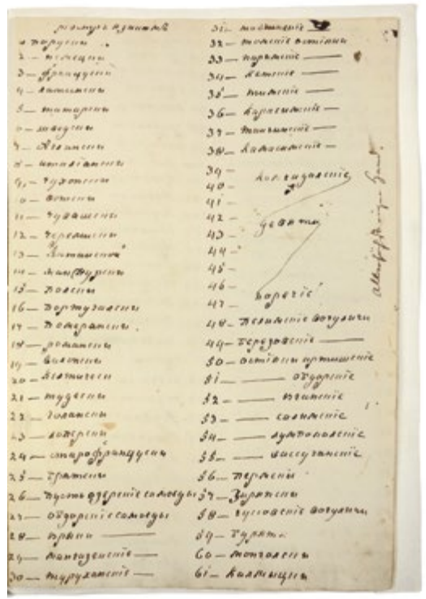
The biggest collection of Catherine II's drafts (54 leaves) is located in the Russian National Library.

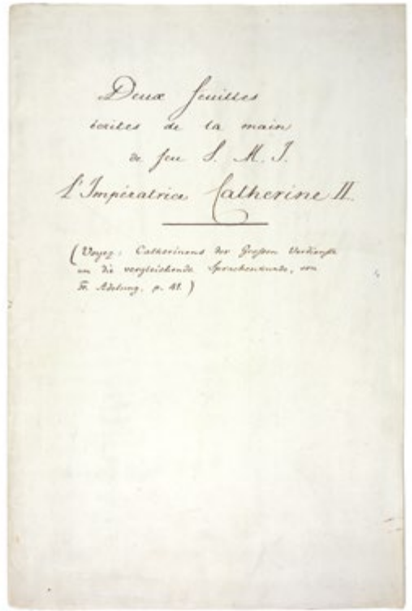
Provenance: Peter Simon Pallas (marginal manuscript notes); acquired from the latter by Friedrich Adelung (this manuscript is described in his published work Catharinens der Grossen Verdienste um die vergleichende Sprachenkunde, 1815).

Folio, pp. 8 in two quires, paper watermarked 'Pro Patria' and 'PS', two manuscript lists in two columns in Catherine II's hand: first list in Russian only, numbered 1 – 159 and titled 'Реестр языков' [Register of languages]; second list in Russian and Carib transliterated in Cyrillic, numbered 1 - 277 and titled 'Караибски' [Carib], 2 marginal annotations by P.S. Pallas in German: 'Eigenhandiges Original Ihrer Majestaet der seeligen grossen Kaiserin' [original autograph of Her Majesty the blessed Great Empress] and 'eigene Hand' [own hand]; one quire starting to split, light soiling, inserted in contemporary paper covers watermarked 'AO 1818', contemporary inscription to cover in French: 'Deux feuilles ecrites de la main de feu S.M.I. l'imperatrice Catherine II – (Voyez: Catharinens der Grossen Verdienste um die vergleichende Sprachenkunde, von Fr. Adelung, p.41)' [Two sheets written in the hand of Her Imperial Majesty Empress Catherine II – (See: Catharinens der Grossen Verdienste um die vergleichende Sprachenkunde by Fr. Adelung, p.41)]; fold partly split.
Yakov Grot, "Filologicheskie zaniatiya Ekaterniy II-y", in Russkiy Arkhiv, issue 1, vol. 4 (1877), pp. 425 - 442; Friedrich Adelung, "Catharinens der Grossen Verdienste um die vergleichende Sprachenkunde" (Drechsler, St. Petersburg, 1815), p.41-42; Christ. Gottl. von Arndt, "Ueber den Ursprung der europäischen Sprachen", p. IX-X.

£17,500 [ref: 90194]






Deux feuilles
ecrites de la main
de feu S. M. I.
l'Impératrice Catherine II.

(Voyez: Catharinens der Grossen Verdienste
um die vergleichende Sprachenkunde, von
Fr. Adelung, p. 41.)

111. МОНТЕСКЬЕ, Шарль Луи де [MONTESQUIEU, Charles Louis de]. *Письма персидския. С французскаго языка перевел кол. сов. Ефим Рознотовский. [Lettres persanes.] [Persian Letters. Translated from French by the Collegiate Councillor Efim Roznotovskii].*
Shnor, Sankt Peterburg, 1792.

Masterpiece of French XVIII century literature in an early Russian translation.

Completed in 1721, this important piece of French literature recounts in 161 letters the experiences of two Persian noblemen, Usbek and Rica, as they travel through France between 1712 and 1720. The two protagonists write to friends and mullahs commenting on numerous aspects of western Christian society, particularly French politics and the Moors, ending with a biting satire of the system of John Law. The work therefore provides a subtle critique of the Ancien Régime, disguised as the observations of naive foreigners.

Lettres persanes was an immediate success and has since been frequently imitated. In Russia the text circulated widely among upper classes, but it was available only in the original French or in other western European languages. The first Russian translation, by Fiodor Pospelov, was published in 1789 (without any illustrations). This was followed closely by the present edition, with the text newly translated by the retired collegiate councilor Efim Roznotovskiy (1737 – 1792).

Very rare. WorldCat locates only two copies, in the libraries of Harvard and Cambridge Universities.

Two parts in 1 vol. Small 8vo (19 x 11.5 cm), title with portrait of Montesquieu engraved by I.K. Nabholz, pp. 563; some small marginal repairs, small loss of text (1-2 letters) partly restored in contemporary writing on pp. 131-132, 134, 511-514, corners of pp. 497-498 and 563-564 torn off not affecting text, occasional contemporary inscriptions, one in different hand from 1935 to upper fly leaf. Contemporary calf, black and red morocco label to spine lettered in blind; rubbed, block shaken but holding.
Sopikov 6303; Rodossky 632; Svodnyi Katalog XVIII 4334.

£3,750 [ref: 93899]

ПИСЬМА
ПЕРСИДСКІЯ
творенія
Г. МОНТЕСКІЕ.
Съ французскаго языка перевелъ
Кол... Сов... Ефимъ Рознотовскій.
Въ САНКТПЕТЕРБУРГѢ.
иждивеніемъ І.К. Шнора, 1792 года.

112. ORLOWSKI, Alexandre. *Cossacks escorting a convoy.*
1799.

Rare example of early original drawing by one of Alexander Pushkin's favourite artists.

Alexander Orlowski (1777 – 1832) was a Polish painter and lithographer. Of modest birth, his artistic talents grew from a very young age, and he was soon discovered by Izabela Czartoryska, a Polish aristocrat, art collector and writer who founded Poland's first museum in Krakow. Czartoryska financed Orlowski#s artistic training with the French painter Jean Pierre Norblin, court artist to the Czartoryska family. At the age of 16, Orlowski decided to volunteer to fight in the Kościuszko insurrection. Wounded in battle, he returned to Warsaw, where Prince Józef Poniatowski financed the rest of his artistic studies. Orlowski lived in Poniatowski's Palace and was expected to make entertaining portraits and sketches of the prince's guests for their entertainment. In 1802 he moved to St. Petersburg. His drawings were well received at court, and in 1819, after a period travelling around Russia, Orlowski was awarded an official position in the Russian government painting military costumes. Orlowski continued sketching throughout his adventures.

This drawing is an early example of the theme that was to bring Orlowski fame and recognition in the coming years. Although not imbued with the same confidence and boldness of touch as his later work, it already reveals the potential that made Pushkin remember the artist in his Путешествие *в Арзрум* [Journey to Arzrum]: 'У кибиток… пасутся уродливые, косматые кони, знакомые вам по прекрасным рисункам Орловского' [By the tents were freakish, shaggy horses, which you would recognise from the beautiful drawings of Orlovskii]. Ten years later Orlowski returned to the subject of on-duty Cossacks in his painting *Bivuak kazakov*, for which he was awarded the title of academician by the St. Petersburg Academy of Arts.

Examples of Orlowski's early original drawings before his relocation to St. Petersburg in 1802 are exceptionally rare.

Original découpage drawing (37 x 62 cm). Ink and wash on paper, signed with monogram and dated '17 AO 99' in lower right corner, the découpage executed at an early date, laid on paper, in contemporary gilt beaded baguette frame with rounded corners.

£15,000 *[ref: 92583]*

Illustration overleaf.

item 112 - ORLOWSKI, Alexandre. *Cossacks escorting a convoy.*

113. LOMONOSOV, Mikhail Vasilievich, Vasiliy Kirillovich TREDIAKOVSKIY and Alexander Petrovich SUMAROKOV. *Choix des meilleurs morceaux de la littérature russe, à dater de sa naissance jusqu'au règne de Catherine II.*
Pilardeau for Lefort, Paris, 1800.

Very first anthology of Russian literature in French - fresh example, pleasantly bound.

An extensive preface details the translators' aims and explains their literary choices; presenting a collection of classic Russian works to the French public for the first time, they wish to show the extent and the quality of Russian literature, which 'n'est pas au point de dégradation où on la croit.' The volume comprises a poem on the Strelitzes by Trediakovskiy, 'le premier poète russe', some odes by Lomonosov and his important epic on Peter the Great, and Sumarokov's tragedy *Dmitrii the Pretender* as well as one of his comedies, *The Usurer*. The work was translated by Manuel Leonard Pappa Do Poulo and Pierre Gallet.

8vo (20 x 13 cm, pp. xxiii including half-title and title, errata page, 390, [2], signed by publisher and translators, contemporary tree sheep, gilt borders to covers, flat spine gilt in compartments, red morocco label lettered in gilt, marbled endpapers, red speckled edges, green silk bookmark; corners bumped and a bit worn, covers with small areas of abrasion neatly repaired.

£950 [ref: 87220]

114. CAMPENHAUSEN, Balthasar von. *Genealogisch-chronologische Geschichte des allerdurchlauchtigsten Hauses Romanow und seines voraelterlichen Stammhauses. [A genealogical and chronological history of their Highnesses, the House of Romanov].*
Wilhelm Rein, Leipzig, 1805.

Beautiful copy of this uncommon work in full red morocco with fine gilt.

Baron Balthasar von Campenhausen (1772 – 1823) was born into a Baltic German noble family in the province of Livonia. He served as ambassador to Poland and Sweden, and during the rule of Tsar Alexander I was appointed director of the 3rd Department at the Russian Ministry of Internal Affairs. In 1802, Alexander sent Campenhausen to the South Russian seaports on the Black and Azov Seas to investigate the poor development of trade there, and in 1805 Campenhausen was appointed Governor of Taganrog. There followed a series of official appointments and a return to St. Petersburg, where he died in 1823.

Campenhausen wrote several works relating to Russia, of which this was his last.

Provenance: Tolstoi library (shelf inscription to upper fly-leaf); Carl de Behr-Poopen (armorial stamp on title-page).

First edition, 4to, 3 engraved genealogical tables including 2 folding, engraved coat-of-arms, 3 folding letterpress genealogical tables; occasional light staining, contemporary straight-grained red morocco with gilt vine-leaf border, flat spine with gilt in compartments, navy morocco label lettered in gilt, marbled endpapers, all edges gilt; extremities slightly rubbed.

£3,500 [ref: 79385]

115. REIMERS, Heinrich von. *St. Petersburg am Ende seines ersten Jahrhunderts. Mit Rückblicken auf Entstehung und Wachsthum dieser Residenz unter den verschiedenen Regierungen während dieses Zeitraums. [Санкт-Петербург в конце своего первого столетия: со взглядом на возникновение и рост этой резиденции при различных государях, правивших в течение этого времени]. [St. Petersburg at the end of its first century; with a look back at its creation and growth under the different governments of the time.]*
F. Dienemann u Comp., Skt. Petersburg; Verlage des Geographifchen Instituts, Weimar, 1805; 1807.

Uncommon work on St. Petersburg published on the occasion of the first jubilee of the Imperial capital.

The book is structured chronologically, describing the history of the city from the reign of its founder Peter the Great until the era of Alexander I. The city's impressive growth within one century is clearly shown on multiple large maps accompanying the text, dating from 1716 to 1805. The work is dedicated to the Dowager Empress Maria Feodorovna who, like the author himself, had German roots.

Reimers saw the rapid development of the city as a direct result of the iron will of its Russian rulers, who strove to turn their capital into a paradise on Earth by any means necessary. The author illustrates his point with many contemporary testimonies and anecdotes. He gives as an example Paul I's urgent order to turn Nevskii Prospect into a green alley in the middle of a severe winter, for the purpose of which flower beds were heated with boiling water and saplings were brought from the Imperial gardens and purchased at incredibly high prices from private individuals. Unsurprisingly, none of the trees survived, and the project had to begin again from scratch.

Reimers' account also serves as a valuable guide to the city at the height of its splendour, containing descriptions of the landmarks of the Imperial capital and the city's glorious art collections, as well as of public institutions, educational and medical facilities and businesses.

This work is rare when complete. The copy in the collection of the Russian National Library is missing two plans.

In addition, our copy has a very rare index of plans of Saint Petersburg, bound in in 1807. We could locate only one copy of this in WorldCat, in the collection of the Erfurt University library.

Provenance: Stadtbibliothek Dresden (stamps to some pages).

2 vol., small 8vo (20.4 x 12.6 cm), frontispiece, title, pp. xl, 3 - 390, with one folding table; title, pp. xviii, 442, 16, with 5 folding plans of St. Petersburg, including 1 in contemporary hand-colour, 2 folding tables; quire I in vol. I misnumbered, without half-title in vol. I, small marginal waterstains, contemporary brown boards, green paper labels to spines with gilt lettering, paper shelf marks; slightly rubbed.
Holzmann/Bohatta III, 3616; Recke/Napiersky III, 502; Engelmann II, 759.

£3,500 [ref: 94941]

St. PETERSBURG
am Ende seines
Ersten Jahrhunderts.
Mit Rückblicken auf Entstehung und Wachsthum dieser Residenz unter den verschiedenen Regierungen während dieses Zeitraums.
Mit Kupfern, Plänen und Karten.
Erster Theil.
St. Petersburg 1805.
bei F. Dienemann u. Comp.

116. [RUSSIA] - ORLOWSKI, Alexandre. ***The Kinnaird Sketchbook.*** **[With:]** ***The Costume of the Russian Army.***
Russian Army, Orme, London, 1807.

Orlowski's sketchbook of original drawings: a unique item which provided material for two contemporary publications and was kept in the same family for over two hundred years. **A rare survival which bears witness to the skilful art of the young Orlowski**, a talent that made his fame both in Russia and his fatherland, Poland.

The title-pages of the uncommon works *Russian Army* (London, 1807) and *Russian Cries* (London, 1809) both state that the engravings were taken 'from a Collection of Drawings Made on the Spot, and now in the Possession of The Right Honourable The Earl of Kinnaird.' This collection of drawings constitutes the present sketchbook, as Basil Gray (1904-89), art historian and Keeper of Oriental Antiquities at the British Museum, confirmed in a letter to Earl Kinnaird in 1935. This letter accompanies the sketchbook, as well as a title page from *Russian Cries* and a complete copy of *Russian Army*, with the same provenance.

The entire album is devoted to Russian and Polish costumes, typically soldiers and street-vendors, sometimes with sledges, set against fully worked backgrounds. It was made shortly after Orlowski's arrival in St. Petersburg, possibly during the early years of his travels through the Russian Empire and Western Europe. Besides the 18 sketches published, the album contains 10 further sketches in a similar vein. These do not appear ever to have been published.

Alexander Orlowski (1777 – 1832) was a Polish painter and lithographer. Of modest birth, his artistic talents grew from a very young age, and he was soon discovered by Izabela Czartoryska, a Polish aristocrat, art collector and writer who founded Poland's first museum in Krakow. Czartoryska financed Orlowski's artistic training with the French painter Jean Pierre Norblin, court artist to the Czartoryska family. At the age of 16, Orlowski decided to volunteer to fight in the Kościuszko insurrection. Wounded in battle, he returned to Warsaw, where Prince Józef Poniatowski financed the rest of his artistic studies. Orlowski lived in Poniatowski's Palace and was expected to make entertaining portraits and sketches of the Prince's guests for their entertainment. In 1802 he moved to St. Petersburg. His drawings were well received at court, and in 1819, after a period travelling around Russia, Orlowski was awarded an official position in the Russian government painting military costumes. Orlowski continued sketching throughout his adventures.

Provenance: Lord Kinnaird, of the family of the Nile explorer James Bruce.

Landscape 4to, 28 watercolour and 2 pencil sketches (including perhaps a self-portrait), pencil manuscript annotations to 8 sketches (possibly by the artist), pp. 2 A.L.s. from Basil Gray to Lord Kinnaird loosely inserted, title-page from a copy of Russian Cries folded and loosely inserted; one sketch loose and torn, light occasional staining. Full contemporary brown sheep; slightly rubbed.
The Costume of the Russian Army, folio, hand-coloured engraved vignette of publisher's wrapper cut out and laid on colour paper, stipple-engraved portrait by Godby after Jean Pichon, dated 1806, printed in colours and finished by hand, title-page, dedication, 8 hand-coloured plates with tissue guards, later cloth on upper cover lettered in gilt; occasional light browning and finger marks.

£35,000 [ref: 92133]

Further illustration overleaf.

item 116- [RUSSIA] - ORLOWSKI, Alexandre. *The Kinnaird Sketchbook.*

117. БЕКЕТОВ, Платон (издатель). [Platon BEKETOV (editor)]. Описание в лицах торжества, происходившаго в 1626 году Февраля 5, при Бракосочетании Государя Царя [...] Михаила Феодоровича с Государынею Царицею Евдокиею Лукьяновною из рода Стрешневых. [Description of the Wedding Ceremony between Tsar Mikhail Feodorovich and Tsarina Evdokiya Lukiyanovnaya Streshneva].
Beketov, Moskva, 1810.

One of the most celebrated productions of Beketov's remarkable historical and scholarly effort. A fine example of the preferred hand-coloured version on thick paper, **printed on Beketov's own press two years before the press was destroyed in the 1812 fire of Moscow.**

This lovely work is the only printed visual record of Tsar Mikhail's wedding, and one of very few illustrating Russian in the XVII century, which Beketov describes in the preface as 'a time when Russia, we could say, resurrected and, by shaking off its encroachers, regained its authentic soul.' As always, Beketov's work is based on a historical source and so takes the form of an 'ancient manuscript with images' (Smirnov-Sok.). The scenes depicted include preparations for Tsar Mikhail's second wedding as well as the ceremony itself and several Russian orthodox rituals. Mikhail was the first Tsar of the Romanov dynasty, which was to rule the Russian Empire during 300 years. His wife Evdokiia Lukianovna Streshneva (1608-45) was the daughter of the nobleman Lukian Stepanovich Streshnev.

"Роскошное и редкое издание" [A luxurious and rare edition] (Solov'ev).

Folio (32 x 24.2 cm), pp. 137 including title, introduction, half-title and 65 hand-coloured full-page engravings, contemporary Russian half-calf over marbled boards, original black label to flat spine lettered in gilt; recornered and rebacked to style preserving label, boards a bit rubbed.
Gubar 611 (uncoloured); Obolyaninov 1885; Ostroglazov 218; Smirnov-Sok., Biblioteka 522 (modern binding); Solovev Kat.105, 56 (50 rub.); not in Vereshchagin.

£22,500 [ref: 88525]

118. СВИНЬИН, Павел Петрович [Paul SVININ]. *Опыт живописного путешествия по Северной Америке. [An Essay at a Picturesque Voyage in North America].*
Dreksler, Skt. Peterburg, 1815.

First edition of what 'would seem to be the earliest account of the United States as seen through the eyes of a Russian' (Yarmolinsky, p.17). The engraved plates, after Svinin's own drawings, include a view of Niagara Falls and an African-American Methodist service.

Shortly after entering the foreign service at the age of 18, Pavel Petrovich Svinin (also spelled Svin'in, 1787 – 1839) was given the opportunity to travel around the world. In 1811, his travels brought him to the United States as the Secretary to the Russian Consul-General Andrei Dashkov, who was based in Philadelphia.

Svinin travelled along the East Coast from Maine to Virginia, and possibly further, before returning to Russia in June 1813. Along the way, he sketched the American landscape, painted watercolours, and wrote articles. He was fond of identifying the similarities between the United States and his home country, including their mutual tolerance of different religions. Svinin also gives one of the earliest written descriptions of black church music in the United States.

Svinin's work became popular and, most likely because of a low print run, a second, almost identical Russian edition was published in 1818, after a German edition in 1816. However, the first complete translation in English appeared only in 2008, together with introductory essays (see *A Russian Paints America. The Travels of Pavel P. Svin'in, 1811-1813*, Edited by M. Swoboda and W. Benton Whisenhunt).

Rare on the market: In the past forty years we could trace only one complete copy sold at auction outside Russia (in 1992). The great collector Smirnov-Sokol'skii owned only the second edition.

Provenance: Гимназия [Gymnasium] IV 1862 (Stamp to p.1).

12mo (16.4 x 10.2 cm), title, pp. [6], 219, with 6 engraved plates; occasional light spotting and underlining in pencil, small light waterstain to upper margin of the last quire, modern red calf gilt.
Fekula 2977 (missing a plate); Korostin, "Nachalo litografii v Rossii", Moscow, 1953, pp. 59ff.; Obolyaninov 2417; Sabin 93992; Streeter 836; Yarmolinsky, "Picturesque United States of America 1811, 1812, 1813, being a Memoir on Paul Svinin," 1930; cf. Sm.-Sok. 1112 (2nd edition only).

£11,000 [ref: 91683]

Рис: съ Натуры П: Св...

Индѣйцы, природныя жители Сѣверной Америки.

119. НАХИМОВ, Аким Николаевич [NAKHIMOV, Akim Nikolaevich]. *Сочинения в стихах и прозе [Works in Verse and Prose].*
Universitet. tip., Kharkiv, 1815.

Very rare first edition of the only book by the **'Ukrainian Krylov.'** Not in WorldCat or Copac; no other copies of the first edition on the market either in Russia or in the West.

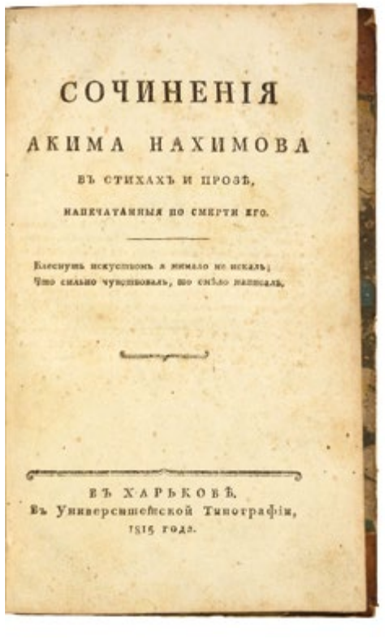
Akim Nakhimov (1782 – 1814) was born near the city of Kharkiv and returned there after a brief stint as an official in St. Petersburg. Well educated and fluent in French, German, English and Latin, he taught poetry, grammar and rhetoric at Kharkiv University before retiring to his family estate in 1811 and dedicating himself to literature. His popular poems and fables satirised bureaucracy, corruption and the Russian nobility's obsession with French 'high culture.'

Nakhimov published very little during his lifetime, and the few pieces that he did publish appeared only in periodicals. His first book was only published after his death through the efforts of his fellow Kharkiv satirist and fabulist, Vasilii Maslovich (1792 – 1841). The book was well received and was followed by five further editions (published in 1816, 1822, 1841, 1842 and 1852).

Provenance: K.A. Shenaevich (stamp on rear pastedown); bookseller's small stamp on rear pastedown.

First edition. 8vo (21 x 13 cm). pp. 136, including title; scattered spotting, contemporary russian sprinkled half calf, flat blind-tooled spine, red morocco label; extremities rubbed.
Sm.Sok. 887; Belinskiy, Complete Works (Moscow, 1954), vol. V, p. 130.

£3,250 [ref: 93240]


СОЧИНЕНІЯ
АКИМА НАХИМОВА
ВЪ СТИХАХЪ И ПРОЗѢ,
напечатанныя по смерти его.

Блеснувъ искусствомъ я нимало не искалъ;
Что сильно чувствовалъ, то смѣло написалъ.

ВЪ ХАРЬКОВѢ.
Въ Университетской Типографіи,
1815 годъ.

120. [RUSSIA] - LEHRBERG, Aaron Christian. *Untersuchungen zur Erläuterung der Älteren Geschichte Russlands. [Studies on the Ancient History of Russia].*
Kaiserliche Akademie der Wissenschaften, St. Petersburg, 1816.

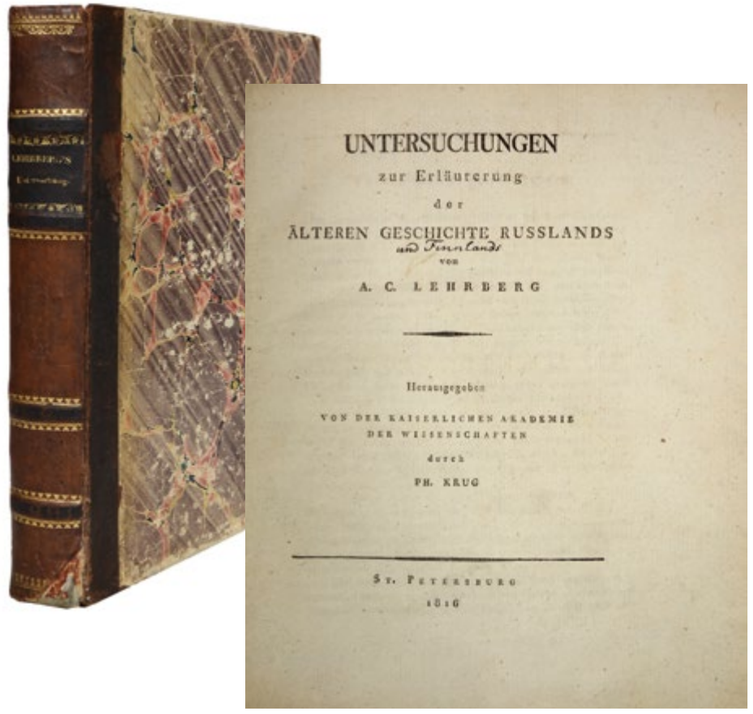
Valuable account of ancient Russia.

The present work provides useful information on the Ugric lands (a region historically located between the Pechora River and the northern Urals), commerce with Muscovy, trade routes, the invasion of the Mongols, and the Russian conquest of Siberia. It also covers calendar reforms and the waterfalls of the Dniepr river, now located in Ukraine.

Aaron Christian Lehrberg (1770—1813) was born in Tartu, today's Estonia, and studied in Germany to become a historian. His research was focused on ancient Russian history, geography and genealogy. He was later appointed an adjunct professor at the Imperial Academy of Science in St. Petersburg.

First edition. 4to (25.9 x 21.7 cm), pp. xxxiv, including half-title and title, [6], 462, [2], contemporary half calf over marbled boards; rubbed, extremities of spine slightly chipped, corners bumped.
Recke/N. III, 34; Winkelmann 10665.

£2,500 [ref: 95212]


UNTERSUCHUNGEN
zur Erläuterung
der
ÄLTEREN GESCHICHTE RUSSLANDS
von
A. C. LEHRBERG

Herausgegeben
VON DER KAISERLICHEN AKADEMIE
DER WISSENSCHAFTEN
durch
PH. KRUG

ST. PETERSBURG
1816

121. БЛАНШАРД, Н. и Василий ЖУКОВСКИЙ [BLANCHARD, N.] (translator) and Vasiliy ZHUKOVSKII]. *Игорь, поэма героическая: перевод с русского с присовокуплением двух баллад взятых из Жуковского с российским подлинником и разных стихотворений. Igor, Poéme Héroique: Traduit du Russe Suivi de Deux Ballades Traduites de Joukovsky, avec le Texte de ces Trois Poémes et de Poésies Diverses. [Igor, A Heroic Poem: Translated from Russian, with Two Ballads by Zhukovskii, in translation and original, plus assorted Poems].*
Semen, Moskva, 1823.

First French translation of a classic Russian epic, the *Tale of Igor's Campaign,* along with lifetime translations of Zhukovskii's most famous ballads. A fine example of this uncommon work.

Musin-Pushkin discovered *The Tale of Igor's Campaign* in manuscript form in 1797. As soon as he had published it, various interpretations of the work started to appear in modern Russian, both in prose and in verse. However, because the language of the work was so difficult, translations into foreign languages took much longer. It was first translated into German by Johann Richter in 1803, then into Polish by Cyprian Godebski in 1806. Blanchard's translation was the third publication of *Igor* in a foreign language.

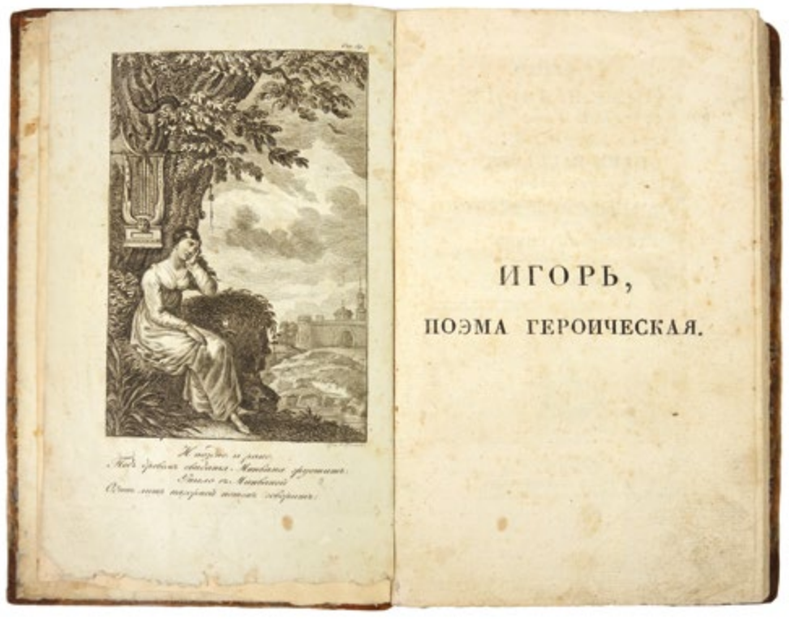
Blanchard explains in the introduction to this work that he first encountered *Igor* when he read the tale in Musin-Pushkin's 1800 publication. Deeply impressed, he first attempted to translate it in prose before opting for the verse translation that appears in the present publication. Blanchard based his translation on Ivan Levitsii's interpretation of the XII century work into modern Russian, the original version of which is also present in this publication.

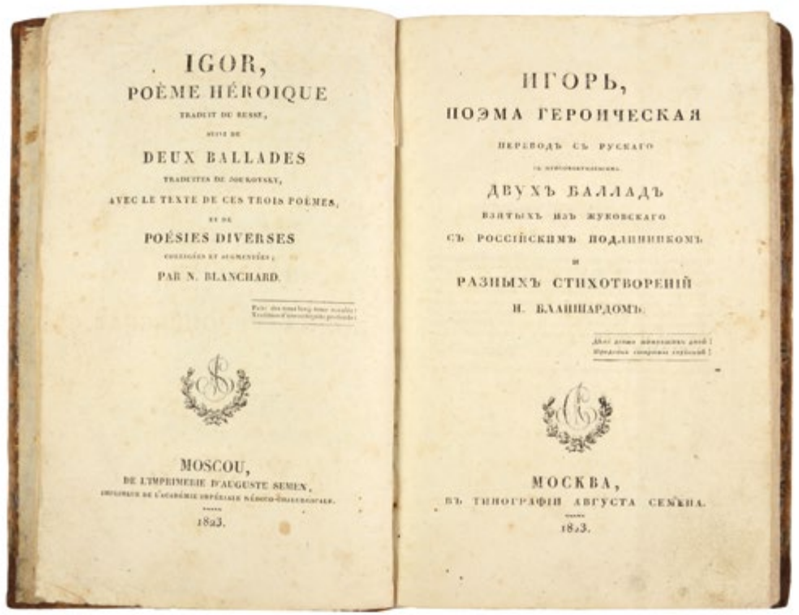
In the second part of the book, alongside nineteen original French poems likely written by Blanchard himself, we find Zhukovskii's translated ballads *Akhill* (Achille) and *Eolova Arfa* (La Harpe d'Eole), both originally published in 1815. They are considered to be the finest examples of the poet's romantic work. Belinskii, for example, wrote of *Eolova Arfa* that, 'она — прекрасное и поэтическое произведение, где сосредоточен весь смысл, вся благоухающая прелесть романтики Жуковского.' [It is a magnificent and poetic work, in which all of Zhukovskii's sense and fragrant charm have been concentrated.] (Complete works, vol. VII, p. 171).

Blanchard's publication is very rare. We could find only one copy appearing on the market in 2008, bound together with a Pushkin first edition, which we acquired at that time. WorldCat locates only three copies in public libraries: Bibliothèque nationale de France, The British Library, The Russian National Library.

8vo (22.5 x 14 cm), frontispiece engraved by A. Grachev, pp. 111, including half-title and title, xvi, [2]; pp. v-vi with upper corner torn off without any text loss, parallel texts in French and Russian, followed by 19 poems in French only., contemporary half-calf over marbled boards; extremities of the spine restored.
Sobranie V.A. Krylova (Roza Vetrov, Skt. Peterburg, 2013), No183; Trudi Otdela drevnerusskoy literaturi I Akademiya nauk SSSR. Institut russkoy literatury (M.; L.: Izd-vo Akademii nauk SSSR, 1935): T. 2. P.N. Berkov. K bibliografii zapadnykh izucheniy i perevodov. "Slova o polku Igoreve", p. 151.

£4,250 [ref: 90371]





122. КРЫЛОВ, Иван Андреевич и Николай ГРЕЧ (издатель) [KRYLOV, Ivan Andreevich and Nikolay GRECH (editor)]. *Рыбьи Пляски [в] Сын отечества: исторический, политический и литературный журнал, Номер XXVII. [The Dances of the Fish [in] The Son of the Fatherland: Historical, Political and Literary Journal, No. XXVII].* Grech, Skt. Peterburg, 1824.

First publication of Krylov's fable, corrected by the author himself, in an influential periodical. a fresh example.

The work appears on pp. 33-35 with the following note: 'This fable was printed in *Sorevnovatel' prosvesheniya*, No. 7 of this year, with admissions and mistakes. It is found here with corrections, according to the wishes of the esteemed author. Ed.'

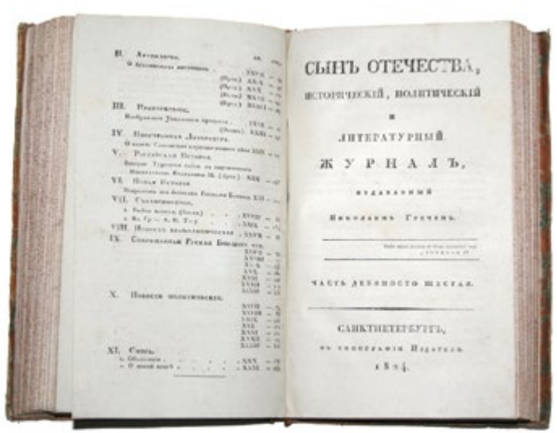
Ivan Krylov (1769 – 1844) is Russia's best known fabulist. While many of his earlier fables were loosely based on Aesop's and La Fontaine's, later fables were original work, often satirising the incompetent bureaucracy that stifled social progress in his time.

The Son of the Fatherland was established by Nikolai Grech in St. Petersburg in September 1812. Defending liberal views in its first decade, it became a leading intellectual and highly influential journal of the Golden Age until its closure 40 years later. As well as a wide range of literary works and news, this specific issue is also devoted to the latest sensational scientific discovery of the time: the deciphering of Ancient Egyptian hieroglyphs by the French scholar Jean-Francois Champollion (1790 – 1832).

Provenance: Pskovskaya dukhovnaya seminariya [Pskov Seminary] (stamp at beginning and end, paper shelf labels to spine).

Twelve issues (XXVII to XXXVIII) in two parts (No. 95-96) in 1 vol. 8vo, pp. 335 including title, [1, table of contents]; 288; very occasional light spotting, contemporary calf-backed marble boards, flat spine lettered in gilt; extremities slightly rubbed.

£850 [ref: 84326]



123. CADOLLE, A[uguste]. *Vues de Moscou. Dediees a Sa Majeste Alexandre 1er.* J. Pinard and Engelmann for Cadolle, Paris, 1825.

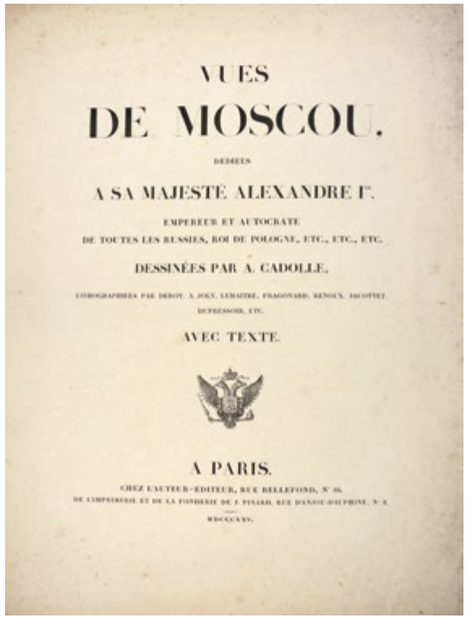
First large-size prints of Moscow: deluxe version printed on fragile China paper, with rare subscribers' list, kept in original printed wrappers.

A fine, complete example of Cadolle's first Russian work, limited to only 250 copies, showing dramatic views of the Russian capital during the Golden Age. Published the year of the Decembrist revolt.

August Cadolle (1782 – 1849) spent several years living in Russia, and published the present work on his return to Paris, in 3 issues; the first two contained 3 plates each, while the final issue contained 4 plates. The rare original wrappers of the present copy belong to the last issue, but still boast the enthusiastic and detailed prospectus of the first issue. This same combination, according to Klepikov, can be found in the National Library of Russia (St. Petersburg). Klepikov also claims that the copy in the State Library of Russia (Moscow) is incomplete. The album includes 10 illustrations, lithographed by masters including Deroy, A. Joly, Lemaitre, Fragonard, Renoux, Jacottet and Dupressoir.

Broadsheet (76 x 53 cm), title, dedication leaf, pp. 4 explanation of plates, subscribers' list [pp. 2], and 10 plates on China paper by Cadolle lithographed by Deroy, Joly, Lemaitre, Fragonard, Renoux, Jacottet, Dupressoir and others; some spotting, loose as issued in original printed wrappers; small marginal tears, a larger closed tear repaired. Housed in modern clam-shell box.
Brunet I, 1450; Klepikov XIX; Solovev Kat.105, 217a. Missing to Gubar's collection.

£27,500 [ref: 90910]



Further illustrations overleaf.

item 123 - CADOLLE, A[uguste]. *Vues de Moscou. Dediees a Sa Majeste Alexandre 1er.*

124. [Royaumont, de] and Vasiliy KRYLOV (translator). *Священная история Ветхаго и Новаго завета. С присовокуплением объяснений и назидательных наставлений, заимствованных из Святых Отцев, и служащих к исправлению нравов во всех состояниях, и Апокалипсиса Свят. Иоанна Богослова. [The History of the Old and New Testament].*

Skt. Peterburg, Morskaya tip., 1820.

Incredibly rare illustrated Russian translation of the famous French version of the Bible, which interpreted the text so as to make it more accessible for the masses. This edition is absent from library holdings outside Russia and standard bibliographies. Crisp copy with Imperial provenance.

This Russian translation was completed by Vasilii Krylov and based on the 'latest revised edition' of *L'Histoire du Vieux et du Nouveau Testament, représentée avec des figures et des explications édifiantes* [...] written by De Royaumont (Nicolas Fontaine, 1625 – 1709), a Jansenite of the Port-Royal movement, which strove to purify Catholicism. He completed this work while in captivity at the Bastille (1666-68), supposedly with much help from the French theologian, Port-Royal priest and humanist Lemaistre de Sacy (1613-84), who was his companion in prison.

Works that offered interpretations of the Old and New Testament grew increasingly popular in the Russian Empire between the 1780s and 1830s, with most of the publications being translated from original Greek or French works. The New Testament was first published in modern Russian in 1822, and until then the Bible was only available in Old Church Slavonic. The vast majority of the population could not read OCS, and their understanding of the Bible was therefore entirely dependent on the priest who interpreted it for them. The clergy strove to retain control over interpretations of the Bible such as this one, which resulted in many texts being censored and banned.

The offered edition of the History of the Old and New Testament is exceptionally rare. It is absent from the holdings of the Russian State Library and does not appear in WorldCat or Copac. The sole copy at the Russian National Library is defective, lacking a title.

This edition is also absent from standard bibliographies, which instead include Dmitrii Maksheev's better known Russian translation of the same French work. This was published in 1828 with a slightly shortened title and 172 plates, and names the original French author as de Sacy, unlike in the Krylov version. Maksheev's translation is an independent work in which most parts of the text differ from the 1820 edition. Some differences are purely stylistic, while others are ideological; for instance, the chapter entitled 'The Fall of Adam and Eve' in the 1820 edition becomes 'The Fall of Adam' in the later version. Though Maksheev does not mention the existence of an earlier Russian translation in his introduction, it is worth noting that some passages in his version are identical to the Krylov translation, with only occasional changes in word order. It seems very likely that Maksheev owned a copy of the 1820 edition and relied on it heavily.

The rarity of our edition can perhaps be explained by flaws in the censorship procedure. In 1820 it was a legal requirement that all spiritual literature go through Church Censorship (Духовная Цензура), which would make sure that the work did not breach existing dogma. While the Maksheev translation underwent this standard procedure, the censorship approval for the 1820 edition bears only the name Ivan Timkovskii. Timovskii was a Saint Petersburg censor and not authorised to review spiritual literature; it is therefore quite possible that the publication of this edition was a mistake, later uncovered and resulting in the already printed edition being banned.

This copy comes from the library of Grand Duke Nicholas Nikolaevich of Russia (1831–91), the third son of Tsar Nicholas I of Russia and Alexandra Feodorovna. After training as a soldier he commanded the Russian army of the Danube in the Russo-Turkish War, 1877–8.

Provenance: Grand Duke Nikolai Nikolaevich (1831-1891; bookplate), contemporary inscription to upper fly leaf *"Книга сия Иеромонаха Тарасия" [This book belongs to priest Tarasii].*

Three parts in 1 vol. 8vo (20.2 x 12.8 cm). Frontispiece, title, pp. [12], vi, [2], 198, with 53 engraved plates; title, pp. 234, with 18 plates; title, pp. [2], 221, with 39 plates; small hole with loss of a few letters to pp. 53-54, part 1; small light waterstain to several ll. in part 3, contemporary full calf, blind tooling to spine, red morocco label to spine with lettering in blind.
SK 1801-1825, No 4490; Smirdin 808 (priced at 18 rub); not in Obolyaninov, Sopikov, Ulianinskiy.

£9,250 [ref: 93202]

СВЯЩЕННАЯ
ИСТОРІЯ
ВЕТХАГО И НОВАГО ЗАВѢТА,
Съ присовокупленіемъ объясненій и назидательныхъ наставленій, заимствованныхъ изъ Святыхъ Отцевъ, и служащихъ къ исправленію нравовъ во всѣхъ состояніяхъ, и Апокалипсиса Свят. Іоанна Богослова.
Сочинена для наслѣдника Французскаго Престола Г. Ройомонтомъ.
Съ послѣдняго изданія на Французскомъ языкѣ тщательно пересмотреннаго и исправленнаго перевелъ
В. К....въ.
ВЪ 3хъ ЧАСТЯХЪ.
(Содержащая въ себѣ 263 повѣствованій.)
Съ гравированными картинами.
ВЪ САНКТПЕТЕРБУРГѢ
Въ Морской Типографіи
1820 года.

125. CUSTINE, [Astolphe], Marquis de. *La Russie en 1839.*
Crapelet for librairie d'Amyot, Paris, 1843.

'The Tocqueville of Russia': beautiful example of the uncommon first edition, which was followed by 18 successive editions and translations before 1855 and banned in Russia until a complete translation was published in the late XX century.

Astolphe Custine (1790 – 1857) travelled to Russia in the summer of 1839, visiting Moscow and Yaroslavl' before settling for a period of time in St. Petersburg. He found himself under constant observation, and therefore never sent any of the letters to friends assembled in the present volume, instead publishing them back in France on his return. The work has received praise not only as a masterful literary creation but also as a statement of political prophesy, predicting the imminent rebellion of the Russian people. A royalist rather than a democrat, Custine nevertheless speaks out against the absolutism of the Tsar in favour of a constitutional monarchy.

As J. F. Tarn writes in *En français dans le texte*, 'Ce livre beneficia sans conteste d'une curiosité fort vive pour les pays des tsars depuis les Encyclopédistes et l'Empire, et fit l'effet d'une bombe.' [This book undoubtedly benefited from the great curiosity that has surrounded the land of the Tsars since the era of the Encyclopaedists and the Empire, and its impact was like that of a bomb.]

With contemporary provenance: Stephens Lyne-Stephens (1801-60) was an English Conservative MP who, after inheriting a family fortune from glass manufacture in Portugal, bought and refurbished Lynford Hall and was reputed to be the richest commoner in England.

Provenance: Stephens Lyne-Stephens (armorial bookplate to upper pastedowns with motto 'recte et suaviter').

First edition. 4 vol. 8vo. Half-title, title, pp. xxxi, 354; half-title, title, pp. 416; half-title, title, pp. 470; half-title, title, pp. 544, with folding letterpress table; very light occasional spotting. Contemporary English polished half-calf over marbled boards, flat spines gilt, burgundy morocco labels lettered in gilt, marbled endpapers and edges, preserved in a modern leather-entry slipcase.
En Francais dans le texte 262; Vicaire II-1090.

£4,000 [ref: 84699]

LA RUSSIE
EN 1839
LE MARQUIS DE CUSTINE
TOME PREMIER
PARIS
LIBRAIRIE D'AMYOT, ÉDITEUR
1843

126. ОСТРОВСКИЙ, Александр Николаевич. [OSTROVSKII, Aleksandr Nikolaevich]. ***Бедная Невеста [The Poor Bride].***
Stepanov, Moskva, 1852.

Very good copy of this rare early play by one of the leading Russian playwrights of the XIX century.

Deemed by literary historians to be the founder of Russian national drama, Aleksandr Ostrovskii (1823-86) belonged to the school of realism that also counted Tolstoi and Turgenev among its members, but chose the play rather than the novel as his medium. He is particularly known for his depiction of ordinary merchants, government bureaucrats and other middle-class denizens of Moscow and the Volga River region.

The Poor Bride, Ostrovskii's second play, was first published in the literary magazine *The Muscovite* (edited by Mikhail Pogodin) earlier in 1852. The literary critic Victor Terras writes of this work, '*The Poor Bride* realistically shows the unfortunate position of women in Ostrovsky's time, whose only hope of economic security was in marrying for money, not love. Though at moments the author parodies the romantic archetype, he states no thesis, but merely implies one in the relentless realism characteristic of both his first plays.' Initially banned for production by the censor, *The Poor Bride* eventually became one of the author's first plays to be staged, at the Maliy Theatre, Moscow, in 1853. From then until Ostrovskii's death, not a year went by without a new play of his appearing onstage somewhere in the Russian Empire.

First edition, large 8vo. pp. 128 including title; some light spotting and staining, russian contemporary quarter sheep, marbled paper boards; minor repairs to spine.
Not in Kilgour or Smirnov-Sok., Biblioteka. OCLC records only 6 locations (University of Melbourne, LoC, Indiana, Kansas, North Carolina and Columbia).

£4,000 [ref: 83608]

127. [CORONATION ALBUM] - *Description du Sacre et du Couronnement de leurs Majestés Impériales l'Empereur Alexandre II et l'Impératrice Marie Alexandrovna. [Описание Священного Коронования Их Императорского Величества Императора Александра Второго и Императрицы Марии Александровны. Description of the Holy Coronation of their Imperial Majesties the Emperor Alexander II and the Empress Maria Alexandrovna].*

Acad. Imperiale des Sciences, St. Petersbourg, 1856.

The most sumptuous of the imperial coronation albums - one of only 200 copies.

In his 1941 *Valse des Fleurs*, Sacherevell Sitwell speculated that the volume was 'of such immense size [that] this may be the largest book that ever issued from the printing press.' No expense was spared in the production of the book: special large type was cast and it was printed on paper imported from China. Of the 52 illustrations, 18 are exquisitely printed chromolithographs after Zichy, Timm and other court artists, and still retain their intense colours today. The volume took four years to prepare, and the production cost an astounding 123,000 rubles. The album was prepared not only for members of the court, but also for the diplomatic elite and the aristocracy of Europe. Two hundred copies were published in Russian and two hundred in French, the latter as gifts for important figures in the court and foreign guests attending the ceremony.

First edition, elephant folio (90 x 67 cm), lithographed title printed in red and gilt, pp. 125, text printed in brown on thick paper, with 18 full-page chromolithographs, some of these mounted as issued on thick paper with bilingual captions, by various engravers for Lemercier after Zichy, Timm, and others, 32 lithographed illustrations, a few in colour, printed on india paper and mounted as issued, and tinted folding panorama of Moscow; light marginal spotting, publisher's green morocco, the cover gilt with a large block of the Imperial regalia, gilt edges; rebacked preserving spine, covers slightly rubbed.

Burtsev 286; Fekula 2019 (French issue); Lipperheide Sk9 (French issue); Vereshchagin 25; R. Wortman, Scenarios of Power, vol. 2, Princeton, 2000, pp. 33-35.

£85,000 [ref: 90191]

128. [RUSSIA] - [LITURGY – SLAVONIC] - *Канонник [Book of Canons].*
Russia, [1866].

An exceptionally fine example of an Old Believer liturgical book, beautifully illustrated with 35 full-page illuminations.

Created by a skilful master, they depict in great detail the most significant events of the New Testament including the Annunciation, the Nativity, the Baptism of Christ, the Ascension, the Twelve Apostles and more.

This volume was made for and used by Old Believers, who separated from the official Russian Orthodox Church as a protest against church reforms introduced by Patriarch Nikon of Moscow between 1652 and 1666. These Old Believers refused to accept alterations and amendments to the Holy texts aimed at bringing their religious practice closer to the 'original' Greek Orthodoxy. They refused to allow sacred texts to be printed, instead reproducing them as manuscripts.

The large size of this book, its high-quality paper, neat script, very detailed illuminations, and attractive gilt binding prove beyond doubt that no expense was spared on its production. As the colophon indicates, it was made for Evdokiia Ivanovna Babaeva, the wife of a merchant in Kolomna, which was then an important trade point near Moscow. There are records of several men with this surname in Kolomna during the mid-XIX century, all of them owners of factories in the city and probably members of the same wealthy merchant family. Kolomna was also important as a centre of the Old Believer community. The city's Bishop, Paul, fiercely opposed Patriarch Nikon's reforms and was consequently stripped of the rank of Bishop, exiled, and eventually killed in 1656, rendering him a martyr in the view of many Old Believers. A century later, 156 Old Believers were officially registered in Kolomna, then a city of 5400 inhabitants. Many more practised their beliefs in secret to avoid persecution.

This volume later belonged to Cornelius J. Hauck (1893-1967), whose outstanding and somewhat eclectic collection was formed with the help of the well-respected antiquarian bookseller Emil Offenbacher between 1945 and 1965. The collection was given to the Cincinnati Historical Society Library in 1966, where it remained largely unknown to the world until part of it was auctioned by Christie's in New York in 2006.

Russian manuscripts of this quality and preserved in such pristine condition are extremely rare.

Provenance: Kolomna merchant Evdokiia Ivanovna Babaeva (colophon dated 13 September 1866); Cornelius J. Hauck Collection, Cincinnati, Ohio (ex-libris to upper pastedown; his sale, Christie's NY, June 2006, lot 553).

4to (23 x 18,5 cm), illuminated manuscript on paper, ff. [4] index, [4 blank], 344, 17 lines per page, alphabetic signatures and pagination of Cyrillic alphabetic numerals, 35 full-page illuminations in watercolour, 36 headpieces in black and gold with first lines in gilt; occasional light spotting and soiling, mostly marginal, contemporary gilt-stamped red morocco, gilt spine with raised bands, edges gilt and gauffered, gilt endpapers; slightly rubbed, lacking both clasps.
S.S. Mikhailov, Istoriya staroobriadchestva g. Kolomna i ego okrestnostey (Kolomna, Staroobriadcheskaya obshchina khrama Nikoly na Posade v g. Kolomna, 2013).

£35,000 [ref: 94903]

129. НЕКРАСОВ, Николай Алексеевич. [NEKRASOV, Nikolay Alekseevich].
Последния песни. Стихотворения. [Last Songs. Poems].
A.A. Kraevskiy for F. Viktorova, Skt. Peterburg, 1877.

Fresh copy of collection published just before the death of the celebrated poet and publisher of *Sovremennik*.

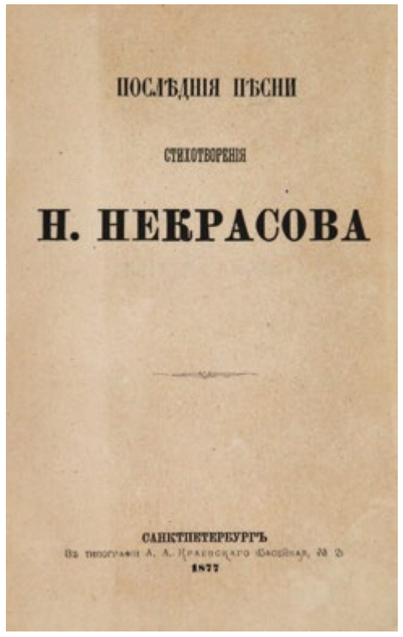
Combining poetry published in earlier magazines with new creations, this collection is an 'excellent example of the realistic poetry of the second half of the nineteenth century' (Fekula).

Nikolai Nekrasov (1821 – 1878), a much-loved poet in his own right whose work Turgenev described as 'brandish[ing] like fire,' is also credited with discovering and first publishing many other Russian literary giants. As the editor of Sovremennik, a journal founded years earlier by Aleksandr Pushkin, Nekrasov was responsible for the publication of Dostoevskii's first works, Turgenev's *A Hunstman's Sketches*, and even Chernyshevskii's *Zeitgeist*-defining novel *What is to be done?* (a question later 'answered' by Lenin himself in a tract of the same name). Nekrasov published the latter whilst the author was in prison, and several of Nekrasov's own works were also banned by the Russian imperial censors; he was an outspoken opponent of serfdom, criticising even the emancipatory *ukaz* of 1861 for not going far enough to improve the lot of the Russian peasantry.

Provenance: Paul M. Fekula (this copy is no. 4982 in his catalogue).

First edition, 8vo, pp. [2], table of contents, 169 including title (with slight discolouration) and half-title, contemporary black calf backed brown cloth, speckled edges; rebacked to style.

£600 [ref: 77761]


ПОСЛѢДНІЯ ПѢСНИ

СТИХОТВОРЕНІЯ

Н. НЕКРАСОВА

САНКТПЕТЕРБУРГЪ

Въ типографіи А. А. Краевскаго (Боссейная, № 2)

1877

130. ЧЕРЕПАНОВ, В. [CHEREPANOV, V.] *Виды Местностей Соловецкого Монастыря. [Views of the Solovetskii Monastery and its Environs].*
[V. Cherepanov, Arkhangelsk], 1884.

Uncommon and fragile publication with attractive lithographed views of one of Russia's most famous monasteries - unusually printed in Arkhangelsk, a major port on the White Sea.

The Solovetskii Archipelago consists of six large and many small islands in the Onego Gulf of the White Sea in northernmost Russia, close to the Arctic Circle. Historically the area was most famous for its monastery, founded in 1436, which emerged as one of the wealthiest landowners and most influential religious centres in Russia by the end of the sixteenth century. As shown on this rich pictorial record, it included a fortress and cathedral as well as many other buildings.

After the October Revolution, the monastery complex attained notoriety as the site of the first Soviet prison camp - or, as Alexander Solzhenitsyn called it, 'the mother of the Gulag.' The camp, whose geographical location made escape near-impossible, was inaugurated under Lenin in the early 1920s as a prison for political opponents of the new regime, and became a testing ground for 'innovations in living conditions,' work production norms and other forms of repression. 'Solovki' - the camp's ironical diminutive name - is frequently referenced in literature of this period.

The camp closed in 1939; with war imminent, it was deemed impractical to keep a base of 'enemies of the people' so close to the Finnish border. The buildings were transformed into a naval base.

Oblong 4to (25 x 33 cm), 35 lithographed plates including one folding, three in sepia, three coloured, all captioned and some with text in Cyrillic; upper corner frayed at beginning, original printed wrappers; soiled and frayed, with small losses, backstrip defective.

£3,950 [ref: 88894]

131. [ПРУДОН] - ТУГАН-БАРАНОВСКИЙ, М[ихайло Иванович]. [TUGAN-BARANOVSKII, Mykhailo Ivanovich]. *ПРУДОН: его жизнь и общественная деятельность. Биографический очерк. [Proudhon: his life and public activities. A biographical sketch].*

Yu. N. Erlikh, Skt. Petersburg, 1891.

Excellent copy of the first edition of this biography of the 'father of anarchism.'

An eminent economist, politician and statesman, the Ukrainian Tugan-Baranovs'kyi (1865 – 1919) is remembered as a leading exponent of 'legal Marxism' in Imperial Russia. While a student, he became an active member of a revolutionary movement seeking to overthrow the Tsar, briefly making the acquaintance of Vladimir Lenin's older brother, Aleksandr Ulianov, who was executed in 1887. In 1886 Tugan-Baranovs'kyi himself was arrested for participating in a demonstration in St. Petersburg and was expelled from the city. Despite these revolutionary credentials, he was later marginalised by the Bolsheviks, not only for abandoning Marxism in favour of Neokantianism, but also for his increasing support for Ukrainian autonomy. This nationalism manifested itself in Tugan-Baranovs'kyi's role as Minister of Finance in the Central Council of Ukraine, a government that became increasingly anti-Bolshevik with the onset of civil war. Tugan-Baranovs'kyi also worked closely with the historian Mykhailo Khrushevskyi, who led Ukraine from 1917 to 1918, on the completion of an encyclopaedia of the newly emerging Ukrainian nation.

Pierre-Joseph Proudhon (1809 – 1865), meanwhile, was the first man to declare himself an anarchist. His biography is crucial in understanding his politics, as his country childhood and peasant ancestry influenced his ideas to the end of his life; his vision of the ideal society remained that of a world in which peasant farmers and small craftsmen like his father could live in freedom, peace, and dignified poverty.

This work was completed alongside another short biography, of John Stuart Mill, for a series entitled *Lives of Remarkable Men*. In this volume, Tugan-Baranovs'kyi is highly critical of Proudhon for his lack of internal consistency and imagination, his stylistic obscurity, and his hypocritical support of the regime of Louis Napoleon.

First edition, 8vo. pp. 80, wood-engraved frontispiece portrait, uncut, original printed pink wrappers.
We could trace only 7 copies in institutions outside Russia, including only one in the UK (Leeds) and 3 in the US (Princeton, Columbia and Library of Congress).

£375 [ref: 77488]

132. ПУШКИН, Александр Сергеевич [PUSHKIN, A.S.]. *Капитанская дочка. [The Captain's Daughter]*

A. I. Mamontov and Chardon-Wittman, Paris (plates only), for V. G. Gote, Moskva, 1891.

Fresh copy of this limited illustrated edition, one of 900 copies printed on vélin paper, signed by the publisher Gote (Gautier), out of a total edition of 1,000.

The Captain's Daughter, originally published in 1836 in the literary journal *Sovremennik*, is a fictional account of the Pugachev Rebellion, which took place between 1773 and 1775. Emelian Pugachev, who had already become something of a folk hero by Pushkin's time, was a Cossack from the Don region (nowadays Ukraine) who led an explosive uprising against Catherine the Great. Pugachev was one of several Russian rebels who claimed to be Tsar Peter III. In reality, Peter had been murdered six months after ascending the throne, in a coup that brought his wife, Catherine, to power in 1762. Legend had it, however, that Peter had been rescued from this assassination attempt by loyal Christians. The revolt involved a brutal and extended assault on the fortress town of Orenburg and at one point even threatened Moscow. However, Pugachev's forces had little chance in the long run against the much larger and better-fortified imperial army; Pugachev was eventually captured, taken to Moscow in a cage, and beheaded.

Pushkin's novel takes the form of a first-person family memoir written by the soldier and friend of Pugachev Petr Grinev.

Provenance: Private Canadian collection.

Tall 8vo (24.7 x 17 cm), pp. 156, [2], including title, pp. [2] half-title with limitation page on reverse bound at the end, portrait frontispiece after Wright and 12 full-page engraved plates after Pavel [Petrovich] Sokolov, all engraved by Alphonse Lamotte and protected by tissue guards; occasional light spotting, later amateur maroon cloth, gilt lettering to spine.

£1,000 [ref: 90757]

133. [MILITARY UNIFORMS] - *Russian Military Costumes [manuscript title].*
[France, c. 1892-94].

Fine, unusual collection of watercolours of Russian military costumes from the library of a prominent costume book collector and author of a famous bibliography.

These 36 watercolours, carefully painted in bright colours on slightly glossy paper, depict generals, officers and soldiers from different Russian regiments standing with their weapons, on horseback, or occasionally in action. They include representatives of the Chevalier Guard Regiment, Grenadier Regiment, Pavlovsky Regiment, Dragoons, Uhlans, Hussars, Circassians, Ural Cossacks and His Imperial Majesty's Convoy, among others.

With provenance: Hilaire Hiler (1898 – 1966) was an American artist who worked in Europe and the United States as a muralist, jazz musician, costume and set designer and author. He was also an avid collector of books on costumes. In 1939 he and his father, Meyer Hiler, published the *Bibliography of Costume*, which indexes some 8,400 works.

Provenance: Hilaire and Meyer Hiler (book label to upper pastedown).

4to (31.5 x 24.3 cm), manuscript title and 36 watercolours with manuscript captions, contemporary marbled board, recently rebacked with calf, corners slightly bumped.

£3,750 [ref: 90958]

134. [NIKOLAY II] - BACKMANSON, Gugo (artist) and Robert PAETZ (editor).
Souvenir du Couronnement de Leurs Majestes Imperiales a Moscou 1896. L'Empereur Nicolas Alexandrovitch en tenue de 10 regiments dont Sa Majeste est chef. [Памяти Коронации их Императорских Величеств в Москве 1896 года. Император Николай Александрович в мундирах 10 полков, шефом которых он является - In Memory of the Coronation of Their Imperial Highnesses in Moscow, 1896. Emperor Nicholas Alexandrovich in the uniforms of 10 regiments under his command].
R.V. Pets, St. Petersburg, 1896.

Very good example of souvenir album published on the eve of the coronation in limited edition, to be distributed among the nobility close to the Imperial family.

Along with a title page, the publisher's portfolio contains a full set of ten chromolithographs depicting Tsar Nicholas II in the uniforms of ten regiments which were under his direct command.

The lithographs have been executed after paintings by Hugo Karlovich Backmanson (1860 – 1953), a Finnish born artist and painter of battle-pieces, who from 1884 served as an officer in the Izmailovskii regiment. Rare when complete

Oblong folio (39.3 x 52.8 cm), chromolithographed title plate heightened with gilt, and 10 chromolithographed plates, occasional small marginal tears and creases, professional repair of two corners of one plate, minor loss of colour in margins of several plates, kept in original green cloth portfolio with title stamped in silver on front cover, original ties; margins slightly rubbed.

£11,500 [ref: 91314]

135. [ПУШКИН - PUSHKIN] - ВАСНЕЦОВ, Василий (художник) и В.Д. ЗАМИРАЙЛО. [VASNETSOV, Vasiliy (artist) and V.D. ZAMIRAYLO]. ***Песнь о Вещем Олеге: К столетию о дня рождения Пушкина 26 мая 1899 год. [The Song of Wise Oleg: to mark the 100th anniversary of Pushkin's birth, 26 May 1899].***

Eksp. zagotov. gos. bumag, Skt. Peterburg, [1899].

Exceptionally fine example of one of Vasnetsov's most famous illustrated works, published to commemorate the anniversary of Pushkin's birth.

This very fragile work was designed and illustrated in the style of an ancient manuscript, richly embellished with ornaments and miniatures; it therefore marked a turning point in the development of illustrated children's books. The work was reissued and presented at the International Exhibition for Book Printing and Graphics in 1914. Vasnetsov's original approach was continued by Ivan Bilibin and the artists of *Мир искусства* [The World of Art].

Pushkin wrote *The Song of Wise Oleg* early in his career, around 1822, but it was not published until 1899. The poem tells the story a Varangian prince said to have ruled the Rus' people during the early 10th century.

Small folio (33 x 23 cm), 6 accordion-folded leaves, with a printed page as front cover and another as rear cover, chromolithographed illustrations throughout, protected by cardboard wrappers.
Kilgour 897; Seslavinskiy, Girlianda 189.

£3,250 [ref: 91120]

136. [RUSSIA] - [ПУШКИН, Александр Сергеевич - PUSHKIN, Aleksandr Sergeevich]. ***Гаврилиада (сновидение). (Gawriliada von Puschkin) [The Gabrieliad. (A dream)].***

Simonides i Ko, Tsargrad, [E. L. Kasprovich, E.L. Kaprovich, between 1889 and 1904 (printed by G. Uschmann in Weimar)].

Very rare edition of Pushkin's erotic poem, published in Germany with a fake imprint for clandestine circulation in Russia.

Aleksandr Sergeevich Pushkin (1799-1837) is widely considered to be Russia's greatest national poet; even today, many Russians refer to him as 'наше всё' [our everything]. He is known for works including Boris Godunov, Ruslan and Liudmila, The Bronze Horseman, and his novel in verse, Eugene Onegin, which was described by a contemporary critic as 'an encyclopaedia of Russian life,' and whose most famous (and eccentric) translation was completed by none other than Vladimir Nabokov. The poet was so greatly respected during his lifetime that Tsar Nicholas I served as his own personal censor. Ultimately, however, he was fatally wounded in a duel with his brother-in-law, Georges-Charles d'Anthès, a French officer who had attempted to seduce the poet's wife. The St Petersburg home in which Pushkin died is now on of Russia's most popular tourist destinations.

However, the wholesome image of Pushkin as a national treasure and literary genius cut down in his prime is somewhat undermined by The Gabrieliad, which is both blasphemous and erotic, satirising the Annunciation, the Virgin Birth and the Fall of Adam and Eve. Bored and revolted by the pious hypocrisy of the Russian Orthodox Church, Pushkin wrote this satirical amalgam of several of the Church's most revered dogmas in April 1821. It tells the story of Mary, a beautiful young Jewess neglected by her older husband. The Lord sees Mary and falls in love, and sends the Archangel Gabriel to tell her this; but before either of them can take matters further, the Devil presents himself to Mary as a handsome man and seduces her. Gabriel eventually drives the Devil off in order to seduce Mary himself. Once Gabriel has left, God pays Mary a visit of his own, disguised as a white dove. The debauchery continues.

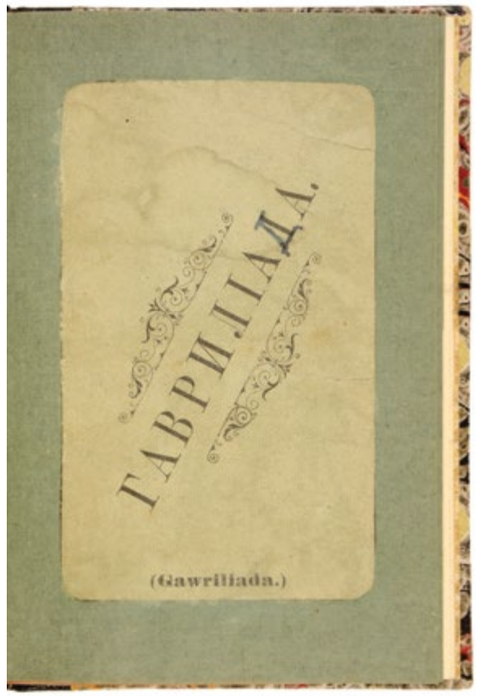
Much too scandalous to be published at the time, the text instead circulated anonymously in manuscript form. It came to the attention of the authorities only in 1828, at which point an inquiry was opened and Pushkin was brought in for questioning. He initially denied his authorship, but as the work was known to be his, the poet was obliged to write a letter to the Tsar Nicholas I confessing and expressing contrition in order to avoid exile.

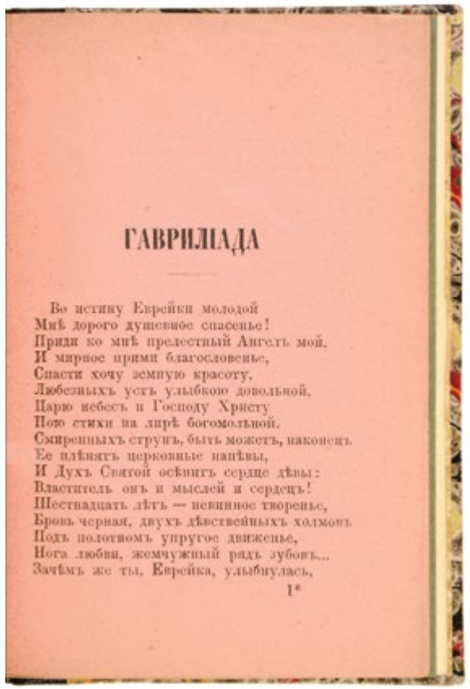
The poem was first published in a collection of Russian poetry in London in 1861. Many editions were subsequently smuggled back into Russia, where they circulated illegally. Meanwhile a (heavily censored) version of the text in Russian appeared only in 1907. The poem was finally published there in full in 1917.

Outside Russia we could find copies of this edition only at the New York Public Library, Temple University Philadelphia, Harvard University Library and BULAC Paris.

16mo (12 x 8 cm), pp. 23, [1], printed on pink paper; two small closed tears to title, modern black morocco backed marbled paper-covered boards, spine with six gilt rules, title in Russian in one panel, original printed green wrappers with grey printed label on the front cover bound in.
Bessmertnikh, L.V., "O nekotorykh izdaniyakh eroticheskikh proizvedeniy A.S. Pushkina i M.Yu. Lermontova", No13; T.J. Binyon, Pushkin: A Biography (New York, 2004), pp. 272 - 274; A.D.P. Briggs, Alexander Pushkin: A Critical Study (London & Canberra, 1983), pp. 138-139.

£3,750 [ref: 93741]





ГАВРИЛІАДА

Во истину Еврейки молодой
Мнѣ дорого душевное спасенье!
Приди ко мнѣ прелестный Ангелъ мой,
И мирное прими благословенье,
Спасти хочу земную красоту,
Любезныхъ устъ улыбкою довольной,
Царю небесъ и Господу Христу
Пою стихи на лирѣ богомольной.
Сѣмиренныхъ струнъ, быть можетъ, наконецъ
Ее плѣнятъ церковные напѣвы,
И Духъ Святой осѣнитъ сердце дѣвы:
Властитель онъ и мыслей и сердецъ!
Шестнадцать лѣтъ — невинное творенье,
Бровь черная, двухъ дѣвственныхъ холмовъ
Подъ полотномъ упругое движенье,
Нога любви, жемчужный рядъ зубовъ...
Зачѣмъ же ты, Еврейка, улыбнулась,

1*

137. ЧЕХОВ, Антон и другие [CHEKHOV, Anton and others]. *Вишневый Сад [в] Сборник Товарищества "Знание" за 1903 год. [The Cherry Orchard [in] Collection of the "Knowledge" Society for the year 1903].*
Isidor Goldberg, Skt. Peterburg, 1904.

Fine copy of the complete issue of the Znanie Collection for the year 1903, including the first appearance of Chekhov's *The Cherry Orchard* (part two, pp. 29-105).

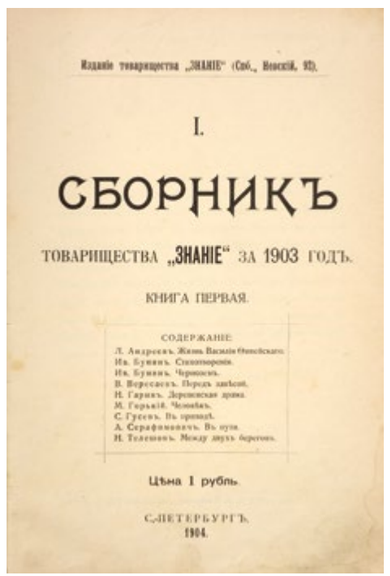
Here Chekhov neatly sidestepped earlier contractual obligations to the publisher Adolf Marks, who still published a version of the play in book form that introduced a few minor changes to the text later in 1904. Nevertheless, this was the end of Chekhov's connection with Marks: both playwright and publisher died in 1904. Earlier that year, on January 17th, the play premiered at the Moscow Art Theatre in a production directed by Konstantin Stanislavskii.

This Almanac also includes Kuprin's *Mirnoe Zhitie*, Gorkii's *Chelovek* and poems by Bunin.

The 'Znanie' Society, set up by members of the Literacy Committee under K.P. Piatnitskii in 1898, was reorganised by Gorkii after his first great success, and began releasing these 'Collections' in 1904. Lenin wrote that in them Gorkiy himself tried 'to concentrate the best forces of creative literature.' In the reactionary atmosphere after the revolutions of 1905, many of its members quit the Society, which had always been inclined towards the revolutionary and contentious, and Gorkii broke off his connection with the publication in 1912 while living abroad.

Two parts in 1 vol., 8vo (20.8 x 14.5 cm), title, pp. [2], 325, [2] index, adv. [4]; title, pp. [2], 318, [2] contents, contemporary black calf over green cloth boards; slightly spotted.

£2,250 [ref: 94823]


Изданіе товарищества „ЗНАНІЕ" (Спб., Невскій, 92).

I.

СБОРНИКЪ

ТОВАРИЩЕСТВА „ЗНАНІЕ" ЗА 1903 ГОДЪ.

КНИГА ПЕРВАЯ.

СОДЕРЖАНІЕ

Л. Андреевъ. Жизнь Василія Фивейскаго.
Ив. Бунинъ. Стихотворенія.
Ив. Бунинъ. Черноземъ.
В. Вересаевъ. Передъ закатомъ.
Н. Гаринъ. Деревенская драма.
М. Горькій. Человѣкъ.
С. Гусевъ. Въ пріютѣ.
А. Серафимовичъ. Въ пути.
Н. Телешовъ. Между двухъ берегомъ.

Цѣна 1 рубль.

С.-ПЕТЕРБУРГЪ.
1904.

Изданіе товарищества „ЗНАНІЕ" (Спб., Невскій, 92).

II.

СБОРНИКЪ

ТОВАРИЩЕСТВА „ЗНАНІЕ" ЗА 1903 ГОДЪ.

КНИГА ВТОРАЯ.

СОДЕРЖАНІЕ:

А. Куприн. Мирное житіе.
Сигналъ. Стихотворенія.
А. Чеховъ. Вишневый садъ.
Е. Чириковъ. На порукѣ.
С. Юшкевичъ. Евреи.

Цѣна 1 рубль.

С.-ПЕТЕРБУРГЪ.
1904.

138. [NIKOLAY II] - *Манифест об учреждении Государственной Думы; Учреждение Государственной Думы; Положение о выборах в Думу. [On the Establishment of the State Duma].*
Gos. Tip., Skt. Peterburg, 6 August 1905.

Fine example of **document establishing the first State Duma**, from the library of Grand Duke Mikhail Mikhailovich.

The events of Bloody Sunday (9 January 1905), when Cossacks stationed outside the Tsar's Winter Palace in St. Petersburg panicked and fired on peaceful demonstrators, led to what is now referred to as the First Russian Revolution. Under pressure from foreign governments and his own rioting people, Nicholas II was forced to compromise his autocratic principles and, in theory at least, institute a democratically-elected state parliament, or Duma. He did so by issuing the present manifesto, which is based on a draft compiled by his Minister of Domestic Affairs, Aleksandr Bulygin. However, the manifesto makes it clear that the Duma was conceived solely as an advisory body to the State Council and the Tsar. Subsequently, the elections were boycotted and in the wake of continuing strikes Nicholas had to make further concessions and issue the more famous October Manifesto, recognising the Duma as a legislative organ.

The present manifesto is included in Polnoe sobranie zakonov Rossiiskoi Imperii [Complete Laws of the Russian Empire], volume XXV, section I, St. Petersburg, 1908, along with provisions on the establishment of the State Duma.

Rare: we could trace only four examples in public institutions outside Russia (Stanford, Wisconsin, and two in London: UCL and BL), and apparently none in the Library of Congress, Yale or NYPL.

Provenance: Grand Duke Mikhail Mikhailovich; by descent private British collection.

Small folio (34.3 x 23 cm), pp. [2], blank, 13, 33, uncut; light occasional spotting, contemporary green cloth, gilt ruled boards, gilt coat of arms of the Russian Empire to upper board; slightly rubbed.

£3,500 [ref: 87651]

БОЖІЕЮ МИЛОСТІЮ,

МЫ, НИКОЛАЙ ВТОРЫЙ,

ИМПЕРАТОРЪ И САМОДЕРЖЕЦЪ

ВСЕРОССІЙСКІЙ,

ЦАРЬ ПОЛЬСКІЙ, ВЕЛИКІЙ КНЯЗЬ ФИНЛЯНДСКІЙ,

и протчая, и протчая, и протчая.

139. СОЛОВЬЕВА, Евгения Егоровна и др. [Evgeniya Yegorovna SOLOVJEVA and others]. *Русская грамота: Азбука и чтение после азбуки (Система американской школы). [Reading and Writing in Russian: Alphabet and Further Reading (American schools system)].*
Golike i Vilborg, Skt. Peterburg, 1905.

Popular textbook for Russian primary schools.

Illustrated with the works of celebrated Russian artists including Victor Vasnetsov, Isaac Levitan, Mikhail Nesterov and others. The title stresses that the book, unusually for its time, follows an American system for learning how to read. This is all the more striking given the rejection and opposition of American culture that was to become a core tenet of Soviet society within just 20 years of this work's publication.

First edition. 8vo, title, pp. 100, IV, many illustrations in text, including some colour, 4 plates, including one colour and two double-sided, original publisher's printed boards, cloth spine; just a bit rubbed.
«Pora chitat'». Bukvari i knigi dlia chteniya v preprevolutsionnoy Rossii 1900 – 1917 (Yazyki Slavianskoy kultury, Moskva, 2010), No 525.

£375 [ref: 93415]

140. БЕНУА, Александр [BENOIS, Alexander]. *Царское Село в царствование императрицы Елизаветы Петровны [Tsarskoe Selo during the Reign of Elizaveta Petrovna].*
Golike i A. Vilborg, Skt. Peterburg, 1910.

Deluxe issue in full morocco.

Benois specifically chose the 'Elizabethan era' for his study of this imperial palace, believing this period to have been its heyday. Under Empress Elizaveta the palace was expanded and, in 1751-56, completely redesigned and renovated under the supervision of Francesco Bartolomeo Rastrelli.

The book, to which Benois dedicated 8 years, is based on extensive research that included all available literature on the subject and the archives of St. Petersburg and Moscow. It is accompanied by illustrations produced using the latest printing techniques, including heliogravures, colour reproductions, photo-engravings and autotypes. The design and illustrations were prepared by Benois himself, as well as great Russian artists including E. Lansere, K. Somov and M. Dobuzhinskiy, turning this monumental work into a piece of art. Immediately after its publication the book was branded Дворцовая *книга о дворце* [The Palatial Book of the Palace] for its luxurious design and high price; a copy in morocco binding could cost as much as 125 рубles at that time.

First edition. 4to (33.6 x 28 cm). pp. [4], engraved title, [2], frontispiece, letterpress title, [4], index [8], 263, xlv, 59, with 53 plates, facsimile and illustrations in text, announcement of the publication loosely inserted; tear to a corner of one plate. Red morocco.

£15,000 [ref: 96156]

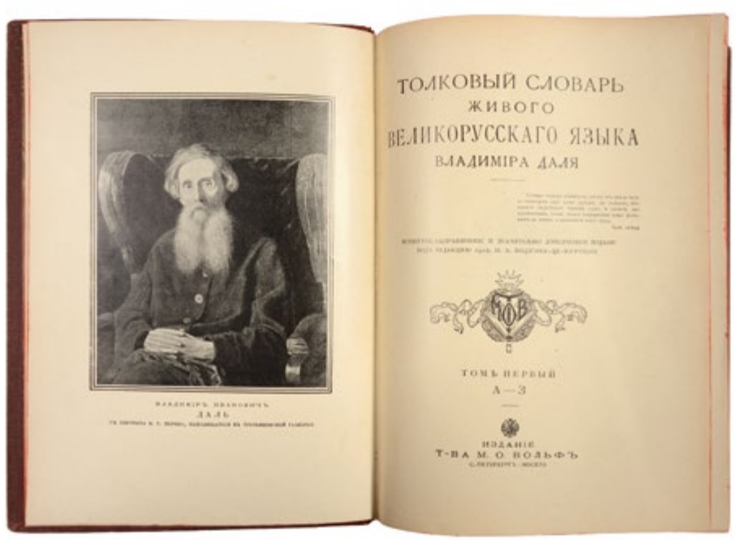
141. ДАЛЬ, Владимир Иванович [DAHL, Vladimir Ivanovich]. *Толковый словарь живого великорусского языка [Dictionary of the Great Russian Language].*
Volf, Skt. Peterburg - Moskva, 1911 - 1914.

The most comprehensive dictionary of the Russian language at the time of publication.

Vladimir Dahl (1801-72) dedicated 53 years of his life to this monumental work, which contains 200,000 words and uses 3,000 proverbs and sayings to illustrate their meaning. Dahl began collecting words for a future dictionary at the age of eighteen, and passed away working on its second edition. He was awarded the Konstantinivskaya Medal and Lomosov Prize for his work, and in 1868 was elected an honorary member of the Russian Academy of Sciences. The third and fourth editions were edited by Jan de Courtenay (1845 – 1929), one of the most influential linguists in Russia in the late XIX - early XX century, and are famous for their inclusion of several Russian swearwords.

4 vol., 8vo (27.2 x 19 cm) vol. 1-3 fourth edition, vol. 4 third edition, half-title, frontispiece, title, pp. III, [1], XVI, XIV, 1744, VIII; half-title, title, pp. 2030; half-title, title, pp. 1782; half-title, title, pp. 1619, text in two columns per page, pagination according to columns, contemporary red calf over red cloth boards, gilt lettering to spines, red edges; slightly rubbed and sunned.

£3,250 [ref: 94601]



142. ЛЕБЕДЕВ, Иван (иллюстратор) и Илья ЭРЕНБУРГ (переводчик) [LEBEDEV, Ivan (illustrator) and Ilya EHRENBURG (translator)]. *О трех рыцарях и о рубахе [The Three Knights and the Shirt].*
Zerna, Moskva, 1916.

Exceptionally fine example. One of only 25 copies on Japan paper, signed by Lebedev; this copy is number 3.

This impressive production was a collaboration between two Russian émigrés based in Paris at that time – the artist and illustrator Ivan Lebedev (1884 – 1972) and the writer Ilya Ehrenburg (1891 – 1967). This was one of Ehrenburg's earliest published translations.

The Three Knights and the Shirt was originally a *fabliau* written by Jacques de Baisieux, a French-language poet and troubadour of the late thirteenth century. Short narratives in verse between 300 and 400 lines long, fabliaux were written by *jongleurs* in Northeast France between 1150 and 1400 and went on to feature in and inspire works such as *Le Roman de Renart*, the *Decamerone*, and the *Canterbury Tales*.

This edition, produced in the style of a medieval manuscript, comprised only 685 copies in total. All of the woodblocks used were destroyed immediately after printing.

Rare: Not in the Russian State Library; WorldCat locates two copies only, in the libraries of Harvard and Yale Universities.

First edition, folio (29 x 28 cm). ff. 4, initials filled in red throughout, illustrated throughout, stitched in the original self-wrappers.

£1,750 [ref: 93965]

143. ЗАМЯТИН, Евгений [ZAMIATIN, Yevgeniy]. *Бич Божий. [The Scourge of God].* Dom Knigi, Paris, [1938].

Posthumous first edition of Zamiatin's last novel, which compares the Soviet threat to Europe to Attila's threat to Rome.

'Attila's Huns are young and healthy, and they bring the promise of new life through the destruction of a sick and dying civilization. The tenor of the story recalls the message of Blok in 1918, that the West is doomed and that some new order, or at least epoch, is advancing from the East. This was no doubt partly due to Zamiatin's disillusionment with the West, where he had emigrated in 1931.' (Boris Thomson, 101)

Zamiatin (1884 – 1937) is best known as the author of Мы [We], a terrifying first person account of an imagined (Soviet) future in which human beings have, at least in theory, become entirely rational and devoid of emotions other than joy. The novel is often likened to *1984*, though of course Zamiatin did not have to use his imagination to the extent that Orwell did in order to picture life under a violent dictator intent on squashing dissent. The novel was met with a wave of criticism and Zamiatin's expulsion from the Union of Writers; a fate that meant the end of Zamiatin's literary career in his native country. Zamiatin consequently wrote to Stalin in 1931 asking for permission to emigrate, and was allowed to leave for Paris. He was allowed to re-join the Soviet Union of Writers in 1934 as a remote member, an unprecedented decision by the Soviet authorities.

Zamiatin worked on the present novel from 1928 to 1935, but it remained unfinished at the time of his death. Savine claims that this edition was issued in a very small print run; Georgii Ivanov's novel Распад *атома* was issued by the same publisher in 1938 in only 200 copies. Savine also explains that much of the print run of Бич *Божий* was destroyed after the German occupation of Paris in 1940, when the owner of the publishing house, M. S. Kagan, was arrested.

First edition, 8vo (20 × 15 cm), pp. [5], 122, [6], frontispiece portrait of the author, unsigned preface, original pictorial wrappers (most likely by Elizaveta Kruglikova); lower spine strip with small tears, a few minor spots to front wrapper.
Savine 143; Boris Thomson, "Lot's Wife and the Venus of Milo: Conflicting Attitudes to the Cultural Heritage in Modern Russia" (Cambridge University Press, 2011).

£1,350 [ref: 93282]

144. DOSTOIEVSKI, Fedor and Emilio GRAU-SALA (artist). *Le Joueur. [The Gambler].* Fernand Hazan, Paris, 1947.

Fresh copy of this attractive production with bright illustrations. Copy number 453 out of 1750, from a total of 1903 copies.

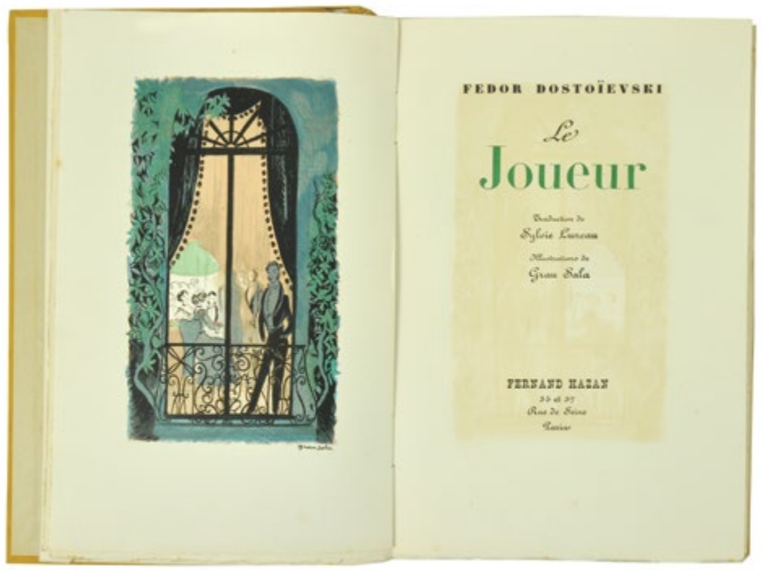
'...people not only at roulette, but everywhere, do nothing but try to gain or squeeze something out of one another.'

First published in 1867, Dostoevskii's semi-autobiographical novella *The Gambler* tells the story of a cynical young tutor who becomes addicted to roulette. Like all of Dostoevskii's work, provides many prescient insights into the darker side of human nature. Ironically, Dostoevskii completed this very novella to a strict deadline in order to pay off debts he had accumulated as the result of his own gambling addiction.

Translated from Russian into French by Sylvie Luneau, who has completed translations of some of the most famous works of Russian literature, including those of Tolstoi and Gogol'.

Large 8vo, frontispiece and 17 colour wood-engravings by A. Marliat after Grau-Sala, original publisher's wrappers kept in original yellow velvet sleeve and brown velvet slipcase; spine slightly faded, slipcase a bit soiled.

£175 [ref: 82539]



145. СОЛЖЕНИЦЫН, Александр Исаевич [SOLZHENITSYN, Aleksandr Isaevich]. *Архипелаг Гулаг. [The Gulag Archipelago].*
YMCA-Press, Paris, 20 decembre 1973.

One of the best Russian novels of the 20th century: very good example of the rare first issue of volumes I & II.

'*The Gulag Archipelago* has long been a part of the great canon of Russian literature. It is undoubtedly Solzhenitsyn's masterpiece and the work for which he will be best remembered. Solzhenitsyn had originally intended to publish in 1969 soon after it was completed but he then changed his mind. His hand was eventually forced after the KGB discovered a copy of one of the typescripts in August 1973. A microfilm of *The Gulag Archipelago* had been sent to the West a few years earlier and after the discovery of the typescript in Moscow, he ordered YMCA Press to go to print in order to forestall any possible machinations by the KGB.

'The first issue of volumes I-II of the *Gulag Archipelago* trilogy was published in an edition of around 200 copies. It is distinguishable from later editions by the use of very thin India paper and the error on page 606 (vtroi instead of vtoroi). The regular first edition, which is extremely common, was reportedly published in a print run of 20,000 copies - massive for a dissident work in Russian. There are at least two issues or states of this regular edition, each with a different ordering of the title page and dedication. Volumes III-IV and V-VII were published in 1974 and 1975 respectively - these are marginally harder to find.'
T. Mathew, *A guide to the Russian editions of Aleksandr Solzhenitsyn's major works.*

8vo, pp. 606, [2], illustrated publisher's cover with protective transparent jacket; some creases to spine.

£1,500 [ref: 80218]

Armenian

146. [ARMENIAN BIBLE] - ZOHRABIAN, Hovhannes.
A[stuats]ashunch' matean hin ew nor ktakaranats' ēst chshgrit t'argmanu[t']ean nakhneats' merots' i hellenakann hawatarmagoyn bnagrē i haykakans barbar ? hashkhatasirut'[en]ē Hovhannu Zōhrapean. [Sacred Scriptures of the Old and New Testament. Edited with critical notes and introduction by Hovhannes Zohrapean. With prefaces to each book and an appendix of Apocryphal writings.]
San Lazzaro, Venëtik [Venice], 1805.

Complete example of the first critical edition of the Bible in Armenian.

Although an Armenian language Bible was printed in Amsterdam in 1666, the 'Zohrab Bible' was the first critical edition of the Armenian scriptures. It was edited by the Benedictine monk Giovanni Zohrab (Hovhannes Zohrapean, 1756-1829) at the Armenian monastery on the island of San Lazzaro near Venice. Zohrab selected as his basis the oldest complete, dated Armenian Bible at his disposal, the Venetian manuscript MS V1508 of 1319, against which he collated 8 manuscripts of the whole Bible and 20 of the New Testament, from Venice's Mxit'arist collection. Zohrab cites major variations in the manuscripts he examined in an appendix at the bottom of each page, though he identifies these manuscripts only in general terms such as 'some witnesses,' 'one examplar,' or 'many.'

Zohrab's edition was issued in two variants: a one-volume quarto, and four duodecimo volumes. Both issues include fine engravings. In the present issue, volume I covers Genesis through Ruth; volume 2 - Kings through Maccabees II; volume 3 - Psalms through Ezekiel; and volume 4 contains the complete New Testament.

Further illustration overleaf.

A reprint of the Zohrab edition was issued only in 1984, with a new introduction by Claude Cox (Delmar, N.Y.: Caravan Books). Cox, a professor of Biblical Studies, notes: 'The principal edition of the Armenian Bible is that of Zohrapian, published in 1805 [...] His [Zohrab's] edition stands head and shoulders above many editions of texts in his day because he does not tamper with the text: it is a faithful copy of his base manuscript.' (*Textual History of the Bible*)

Rare, especially when complete and in contemporary bindings. We were able to find copies in six public libraries only (three of them in the UK).

4 vol. 12mo (19 x 12.2 cm). Frontispiece, pp. 32, including title, 527, with 1 plate; title, pp. [2], 687, with 1 plate; title, pp. [2], 805, with 1 plate; title, pp. [2], 587, 92, with 1 plate; some light marginal waterstaining at end of vol 3. and at beginning and end of vol 4. Contemporary brown calf, vol. 4 in contemporary binding of similar style supplied from different set; slightly rubbed.
Darlow and Moule Vol II, 1787; Mr. Bart D. Ehrman, The Text of the New Testament in Contemporary Research: Essays on the Status Quaestionis (BRILL, 2013), p. 255; Armin Lange (editor), Textual History of the Bible (Brill, 2016), p.10.

£4,250 [ref: 93907]

147. [CAUCASUS] - SUKIAS SOMALIAN, Archbishop Placido. ***Quadro della storia letteraria di Armenia.***
S.Lazzaro, Venezia, 1829.

Fine, fresh copy of uncommon first edition of one of the earliest attempts to systematise the history of Armenian literature.

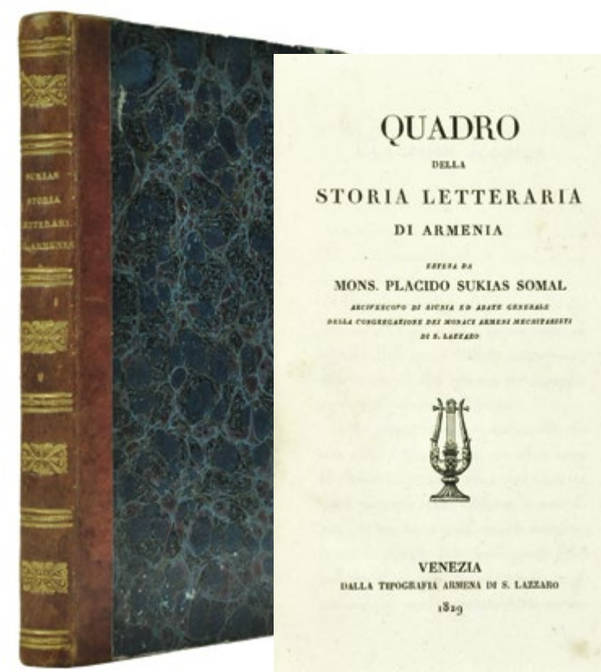
Spanning a period from II century until mid XVII century, the present volume mentions the works of Gregory the Illuminator, Mesrop Mashtots and other key figures in Armenian history.

The Armenian Somal was Archbishop of Siuna and General Abbot of the celebrated Congregation of the Armenian monks of San Lazzaro degli Armeni.

Provenance: San Biagio degli Armeni (Roman church; bookplate to upper pastedown).

8vo. (22 x 15 cm). pp. xix, 240, errata leaf; just a few spots, leaf 1/8 with marginal paper flaw. Contemporary half-calf over blue marbled boards, flat spine with gilt lettering and decorations in compartments, speckled edges.

£600 [ref: 85323]

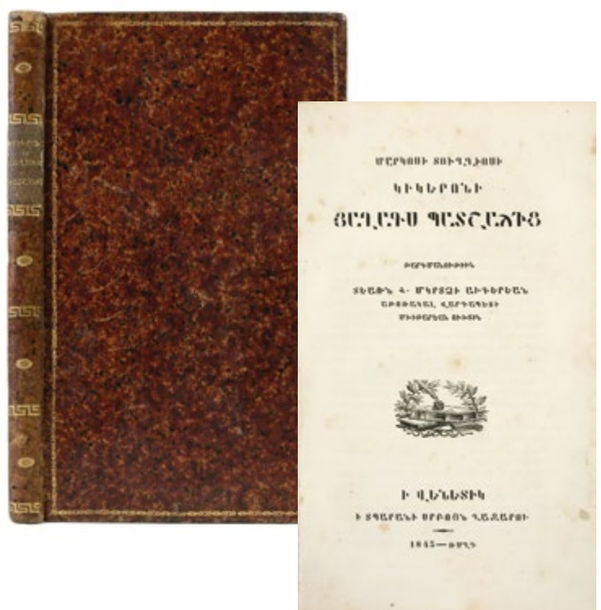


148. CICERO. ***Yalags Pasacic: T'argmanut 'iwn tearn Mkrtic Awgerean.***
Venice, 1845.

Printed at the press of the Armenian Academy on the island of San Lazaro in the Ventian lagoon, this Armenian version of Cicero's *De officiis* was translated by Father Mkrtic Awgerean. Presumably the attractive contemporary binding is an example of the work of the Academy's Armenian bindery.

8vo (14 x 23 cm). pp. [4], 153, [1]. Original speckled sheep, boards bordered in gilt in compartments with Greek key design and flowers, spine label titled in gilt, all edges gilt, marbled endpapers; light wear to extremities.

£750 [ref: 88856]



149. Vergilius Maro, Publius. ***Eneakan. [Aeneid].***
Gazar, Venice, 1845.

Superbly bound example of first Armenian edition of the Aeneid, with aristocratic provenance.

This translation of Virgil's immortal work was completed by Etvart Hiwrmiwz (Edward Hurmuzian, 1799-1876). The copy bears the following manuscript birthday dedication on the flyleaf: 'From Percy Radcliffe to his father, June 5th 1848' (i.e., J. Percival Pickford Radcliffe, 1824-1908, later 3rd Baronet).

Very rare; no copy traceable in Europe.

Provenance: Sir Joseph Radcliffe, 2nd Baronet (1799-1872) of Rudding Park House, North Yorkshire (engraved bookplate to pastedown); manuscript note on flyleaf.

8vo (23 x 15 cm). pp. [2], engraved frontispiece and title, [20], 631, with three steel-engraved plates; very light spotting. Contemporary red morocco, richly gilt, all edges gilt; slightly rubbed.
Not in Nersessian.

£3,750 [ref: 90275]

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NB: The illustrations are not equally scaled. Exact dimensions will be provided on request.

Cover image: item 146 [ARMENIAN BIBLE] - ZOHRABIAN, Hovhannes. *A[stuats]ashunch' matean hin ew...*
Page 2: item 78 - SAINTE-BEUVE, Charles Augustin. *Livre d'amor, ou folasteries du vieux temps.*

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